

PEGGY LEE: TOO GOOD FOR HER OWN GOOD?

21 1959 354

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Tents



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Santa Ana, California

the first chorus

By Charles Suber

■ The fall TV schedule is almost set and it is a stinker. Less than 13 per cent of the prime network viewing time—7 to 11 p.m.—will have music featured programs.

The lineup: CBS—Ed Sullivan, Sunday; Garry Moore, Tuesday. NBC—Dinah Shore, Sunday; Steve Allen, Monday; Arthur Murray and the Ford specials, Tuesday; Perry Como, Wednesday; Ernie Ford, Thursday. ABC—Pat Boone and Lawrence Welk, Thursday; Dick Clark, Welk, Sammy Kaye on Saturday.

This list does not include such accidental music shows as *Peter Gunn*, *77 Sunset Strip*, etc.

What music there is, is within the "variety" format. You know, something for the whole family to enjoy . . . like *Castoria*.

The only shows that promise anything new and good are Steve Allen and the Ford specials. NBC is going to give Allen some room to move around in with a new hour-and-a-

half format. He will not be bucking Ed Sullivan any more so the race for guest stars can simmer down. The Ford specials should be good. Not because the talent budget is well over eight million dollars but because Leland Heyward and other creative producers will be involved. Mr. Heyward, you may remember, was responsible for that wonderful Ford anniversary show four years ago. (The two stool bit, with Mary Martin and Ethel Merman, is now standard equipment for guest star medleys).

As for the rest of the schedule—ugh!

If you want to pinpoint the blame you can put this down for the record. The network emerges as the heavy. Here is the best example of its villainy.

Mr. Firestone was happy with his pleasant TV musical hour on ABC network. The ratings were not sensational but the decimals showed enough satisfied millions were lis-

tening. His tires would be sold. Mr. Firestone had spent much money developing a new modern look for the program and was generally pleased with the results.

But in steps the ABC brass. The show has got to go. Its low ratings are lousing up the whole network. If Mr. Firestone can't do any better than that then he had better take his five million dollar budget elsewhere. And he should not come back unless he can match the quality of other ABC gems—*The Real McCoys*, *Colt 45*, and *Dick Clark*.

So there you are. And it is not an isolated example. ABC is the up and coming network. They have so many "top-rated" shows that their time is selling at a better pace than NBC (ABC only has about three hours of prime time left to sell. NBC has ten hours). So if ABC can call the tune and sell time too, the other nets will have to follow the pattern. Ed Murrow said, before his leave, that he hoped sponsors would help TV, themselves, and the country by creating a good corporate "image" by responsible programming. Well, now it seems the sponsors can't even help themselves.

A black and white advertisement for Epiphone. On the left, a guitar is shown from a side-on perspective, its body angled towards the center. To the right of the guitar, a microphone stand holds a vintage-style microphone. A curved line extends from the microphone towards the word 'CLARITY' in bold, capital letters. Below 'CLARITY', a block of text reads: 'You give to tone crystalline clear, a new dimension of diamond brilliance . . . with durable, low-action strings by Epiphone.' At the bottom, the text 'Watch for the new line of quality Epiphone products.' is followed by the company name 'EPIPHONE, inc.' and 'KALAMAZOO, MICHIGAN'.

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VOL. 26, NO. 11

MAY 28, 1959

TWENTY-FIFTH ANNIVERSARY YEAR

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IN THE NEXT ISSUE

The Kingston Trio has had a phenomenal success in the last year. Richard Hadlock will tell how the group reached its peak of fame. In another feature, *Down Beat* Associate Editor John Tynan examines the pros and cons of jazz-in-television.

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chords and discords

Epitaph for Pres

I am not alone when I say that I find it difficult to express the sense of personal loss I have felt since hearing of the death of Lester Young . . . the man who created a total song, which has done more (for me, at least) than a dozen sociology and psychology courses could have done.

As I read the *Last, Sad Days* article, I wondered how many people would echo me in hating to think how relatively empty my life would have been if I had never heard Lester, and how less full it will be in the future because he is gone. Eldorado Spring, Colo. William T. Feay

. . . Mixed with the shock is a deep, personal sense of loss at his passing. It is indeed sad to realize that no more will his wonderful horn be heard . . . He will never be forgotten.

Auckland, New Zealand

Sinclair N. Robieson

. . . how about a jazz concert somewhere in New York, with all donations and other money given to his widow and children?

Brooklyn, N.Y. Jerry Korn

(Ed. note: *Expressions of regret at Lester Young's death, coming to the Down Beat office from all over the world, offer one of the best testimonies yet to the importance of Pres and the esteem in which he was held.*)

Lament for Lucky

Lucky Thompson is one of the jazz greats . . . his style is individual and full in emotional scope. He is deeply admired by most jazzmen. Yet Lucky Thompson has not been able to gain public acceptance . . . (I suggest) some great and popular jazzman use him in his group . . .

It is possible to buy Sonny Rollins records and Lucky Thompson records too.

Syracuse, N.Y. Alan Sukoenig

Note from Afar

I would be very happy to correspond with American jazz musicians and jazz fans, especially vibists, pianists, drummers and jazz historians.

I have only few pieces this music-magazine and I am very, very happy. For me and for many, many jazz fans in Prague . . . our material of jazz and history of jazz: nothing. No magazines, no books, no records, no notes and compositions . . . Prague Zdenek Feil

(*Jazzophile Feil—whose address is Jindricha Plachty 27, Prague 16, Smichov, Czechoslovakia—will be added to the Jazz Lift list, as will other readers who have written recently from Communist countries.*)

Mondays at Mothers . . .

We don't get much jazz on TV. But I think the Peter Gunn score is very good, played by some extremely capable musicians. Commercial or not, I look forward to my Monday night session with Pete and his swinging pals at Mother's.

Dallas Jack Allday
(*Don't be apologetic, Jack; so do we.*)

Now Hear This, Hamp

May I, for the sake of historical accuracy, be permitted to set the record straight concerning a statement made by Lionel Hampton (*Down Beat*, 4/2/59). He states "I was privileged to be the first American jazz bandleader to perform in Spain . . ."

Sam Wooding and his Orchestra performed in Barcelona and Madrid as early as January-February, 1926. Let it be thought that this was not a jazz band, let it be noted that these musicians constituted the band . . . Sam Wooding, leader, piano; Bobby Martin, Tommy Ladnier, Maceo Edwards, cornets; Herb Fleming, trombone; Willy Lewis, Garvin Payne Bushell, Gene Sedric, reeds; John Mitchell, banjo; John Warren, tuba; George Howe, drums. . . . Wooding's Chocolate Kiddies returned to Spain, ca. summer, 1929 . . . Brooklyn, N.Y. Harold Flakser

Swing into Spring

Just saw *Swing Into Spring* on TV. After the Timex fiascos, I expected the worst. My gas cap is off to Texaco for this one. (1) Nobody defined jazz. (2) Nobody yelled, ". . . and now the Great GREAT ELLA!" (3) They actually had microphones in front of the performers, where microphones belong. (4) It was really jazz. It was obvious the musicians were having a ball. So was I.

Chapel Hill, N.C.

Robert T. Blair

Word of Bird

I am trying to obtain biographical material on the late Charlie Parker and would enlist your aid . . . I'd appreciate your running my note in one of your forthcoming issues, giving my name and address . . . As a freelance writer, I would be most grateful for any co-operation.

Beverly Hills, Calif. Joel L. Harrison

(*Mr. Harrison's address: 1637 N. Beverly Drive, Beverly Hills.*)

More of the New

First, a slight criticism: less about the old-timers, more about the young and serious moderns. Next the praise, for the swingingest . . . and most informative mag on the scene, my vote's for you. A suggestion: how about a feature story on the most intelligent, warm and eloquent jazz pianist around today, Mr. Red Garland . . . Fresno, Calif. Ronnie E. Hood

(*Reader Hood's suggestion has been taken into consideration.*)

Brickbat for Decca

Decca slumbers on. I can recall the power-laden Horace Henderson, Harry Roy, Jack Hylton, Ambrose bands, and Jimmy Dorsey's *Swamp Fire* . . . Where are the reissues? Do guys like me have to continue totting old 78's in mortal fear of dropping them?

Somerville, Mass. A. L. Racine

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NEW YORK

JAZZNOTES—Buck Clayton substituted for an ailing Tyree Glenn at the Roundtable before taking off for Germany to play in May jazz festivals at Essen and Stuttgart . . . Atlantic records recently signed long term contracts with tenor man John Coltrane, singer Helen Merrill, and the young pianist, Roland Hanna, who was a sensation with Benny Goodman at the Brussels Fair '58 . . . Songstress Mabel Mercer resumed *Monday Nights At Nine* program at the Cherry Lane Theatre this month . . . The Newport Youth Band has been signed by Coral, will be recorded by Dick Jacobs, A & R chief at the label . . . Marshall Stearns gave his lecture *History and Appreciation of Jazz* to audiences at the University of Connecticut (Storrs, Conn.) and Radcliffe College (Boston, Mass.) early in May. He also will present his *Jazz Dance* program with Leon James and Al Minns for a benefit at the Phoenix Theater in New York on May 25. Bill Russo's big band also included . . . July 14 will find the busy Mr. Stearns lecturing on jazz appreciation at the New York Historical Museum in Cooperstown . . . The March-April issue of the New Orleans Jazz Club publication *Second Line* has a fine tribute to the late Warren "Baby" Dodds written by Bill Russell of New Orleans . . . Samuel Chartres has moved from New Orleans to New York City, where he is working on two book projects. He is doing a book on *The Blues* for Rinehart and one on *New York Jazz* for Doubleday . . . Bill Russo wrote the script and music for a *Look Up and Live* TV program to be given Sunday morning, May 17 . . . The Friends of American Jazz, Inc. may hold several small intimate jazz concerts this summer on Long Island but there will not be a Great South Bay Jazz Festival at the Timber Grove Club in 1959. Both Fran Thorne and Rex Stewart will be in Europe most of the summer . . . Ethel Waters' one-woman show based on 40 years of show business closed after two weeks of no interest at the Renata Theatre . . . On May 30 the Harlem YMCA will present a "Royal Salute" to Lionel Hampton; who in turn will offer a revue featuring his band. Proceeds will be given to the Youth Department of the "Y" . . . Tommy Reynolds, former clarinet-playing bandleader and more recently producer of *Bandstand, U.S.A.* on Mutual, has been promoted to supervisor of operations at WOR-TV . . . Teo Macero has written the score for a film short, *Six Six Six*, covering the construction of the new Manhattan skyscraper. He played as well as conducted the recording of the sound track, using Art Farmer, John La Porta, Don Butterfield and Ed Shaughnessy . . . Ulysses Kay, talented composer and nephew of King Oliver, set the sound of submarines to music in his scoring of *Submarine* for the television series *The Twentieth Century* . . . Dinah Washington, appearing

(Continued on page 45)



Lionel Hampton



Dinah Washington

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Down Beat May 28, 1959

Vol. 26, No. 11

NATIONAL SCENE

Cole Blasts Music Graft

As a general rule, Nat Cole avoids controversy. Despite the glare of headlines following the attack on the entertainer while appearing in Birmingham, Ala., three years ago, Cole is not normally given to sounding off in public on debatable issues; nor is he prone to headline-grabbing publicity stunts.

Before leaving Hollywood on a tour of South America, Cole broke his rule by blasting some established and growing evils in the recording industry.

Asserting that he agrees "wholeheartedly with the government's stand" in investigating racketeering on the juke-box fringe of the music business, the singer went a step further by lambasting what he termed "graft and corruption in the music industry."

Slamming the "complete takeover and the payola" in the record field, Cole condemned widespread merchandising methods as "... plain skullduggery." As to the quality of music generally played by the nation's disc jockeys, he deplored its low level, adding, "I know some of these boys and you can't tell me they like the stuff they're playing."

Expanding on what he called "... one of the major problems" in the record business, the entertainer struck at "... this talk about 'million record sales'."

"So-an'-so makes a record and right away it's boomed as a million-seller," he snorted. "I've been in the business long enough to know they can't press a million records in the short time they wait after its initial release, not to mention the even longer time it takes to distribute and sell them."

Although sales figures on Cole's hits are unobtainable outside the Capitol Tower, the singer has had his share of big ones since he joined Capitol Records in 1944.

"This isn't sour grapes," he explained. "I have no reason to complain about my own career, but I feel sorry for the newcomers rushed into the limelight with faked 'million sales' announcements and who then are just as quickly dropped."

In a trenchant comment on to-



Strong words from
NAT COLE

day's recording industry, Cole concluded: "Luckily, I got my start at the right time—I don't think I could've made it today."

A Crack at the Tax

Herman D. Kenin, president of the American Federation of Musicians, was pulling no punches. Talking to the New England Conference of the AFM in Boston, he said the two greatest deterrents to employment of musicians were automation, "which we shall have to live with," and the so-called wartime federal 20 per cent "cabaret" tax, "which must be eliminated."

In one of the opening shots in the AFM's forthcoming big assault on the tax, Kenin said: "This discriminatory excise is not a tax on

amusement or entertainment. It is a tax on employment, not only of musicians, but of hundreds of thousands of men and women in the hotel, restaurant and related fields. Independent research shows that this tax has cost musicians alone some 41,000 jobs.

"We are continuing to fight to have this tax repealed."

Kenin's annoyance with official Washington was not limited to the tax. The polite indolence towards matters cultural that has caused criticism in past from many persons (including Kenin) also got space in his prepared address. Kenin, who was recently appointed by President Eisenhower to the national advisory committee to help plan the nation's cultural center in Washington, granted that he was "happy to serve in any effort concerned with aid and assistance to the arts and culture of our country."

But, obviously unsoothed, he added: "I cannot help asking 'Is this enough?' I sincerely hope that this first step in the direction of national recognition of arts and the artists will result in real governmental support of our cultural needs."

"Ours is the only nation in the free world which does not support its artists and musicians on a planned, realistic basis," he said—in an apparent reference to those bodies, such as the Arts Council of Great Britain, which support and often directly finance music and drama, in other Western countries.

Not until "realistic" official support is given to the arts," Kenin said, "can the United States "hope to elevate its arts and culture to the leadership level it now enjoys in the material world."

Toward the Festivals . . .

As the late spring made its uncertain way across the country, organizers all the way from Newport, R.I. to Monterey, Calif. moved toward completion of plans for this summer's series of jazz festivals.

Some new ones had been added to the list; some had dropped out of the roster. Gone is the Great South Bay Jazz Festival. And, though no definite information was available, it appeared that Stratford, Ont., and Vancouver, B.C., would be off the list for jazz festivals (or jazz parti-

IN THE NEWS

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Duke Ellington leans over from the piano to chat with Al Hibbler during a recent "breakfast dance" at New York's 369th Regiment Armory.

pation in festivals of a more general kind) this year.

Replacing them in appeal to people with a taste for jazz and an itch to travel somewhere, on the other hand, were the Ravinia and Soldier Field festivals in the Chicago area, among others. (See Midwest news.)

High up in Pennsylvania's Poconos Mountains, Duke Ellington will have his own festival June 25 at a resort called Tamiment-in-the-Poconos. Marshall Stearns will give an introductory lecture on the origins and backgrounds of jazz on that date; Duke and his men will make their first appearance the following evening, with a retrospective glance over the Ellington career.

Boston, too, will be added to the festival list, with a Fenway Park event scheduled for Aug. 21-23. George Wein is planning it with the Sheraton Corp.—one of three (the others are Toronto and French Lick, Ind.) he is arranging for the big hotel chain.

Los Angeles also has a festival shaping up, but definite dates have not been released. It is to be sometime in September.

This is a list of festivals and their dates:

Newport: July 2 to 6.

Toronto: July 22 to 25.

French Lick: July 30 to Aug. 2.

Ravinia: July 8 and 10; July 22 and 24, Aug. 5 and 7.

Soldier Field: Aug. 8 and 9.

Randall's Island: Aug. 21 to 23.

Boston: Aug. 21 to 23.

Monterey: first weekend of October.

Not all the artists have been signed for the festivals. But the work

moves ahead, and next issue *Down Beat* will present a complete rundown of the festivals and their performers.

U.S.A. EAST

Russo's Symphony

William Russo's Symphony No. 2, *The Titans*, was received in New York with mixed emotions. Reviewers for the four daily newspapers came out half-yes and half-no.

The work, commissioned a year ago by the Koussevitsky Foundation, was performed at Carnegie Hall by the New York Philharmonic under the direction of Leonard Bernstein. Audience reception at each of the four performances was heartening, though it was difficult to determine whether the symphony was being applauded or the brilliant trumpeting of Maynard Ferguson. Ferguson's solo part came in the last movement, a rondo, and while pleasing many of the listeners, it also astounded the Herald Tribune classical critic, who wrote, "Mr. Ferguson either has a lip of rock or else he was using a mouthpiece with a bore the size of a sipping straw. Such sounds as he produced are nowhere in the trumpet register; how he made them is a secret he alone knows."

Russo's new work was not composed as a jazz symphony, but was designed to be a neo-classical work with a heroic concept. Russo, a former Stan Kenton arranger and valve trombonist, learned composition and arranging from studying scores with-

out formal training. He naturally used the resources most familiar to him, those of the jazz composer. Howard Taubman of the New York Times noted, "Jazz forms are scarcely used, but the jazz spirit is to be found in the handling and balancing of instruments as well as in a rhythmic distillation."

The new symphony, written in the key of C, has four movements; *Sonata Allegro*, *Theme and Variations*, *Scherzo*, and *Finale*. Form, tonality, and melody are stressed, and despite the jazz content, the score no way allows for improvisation.

Jazz to Classical

Two musicians who have been allied with the jazz world premiered classical compositions at Town Hall early in May.

Mel Powell, former Benny Goodman pianist, was commissioned by Arthur Lief, conductor of the New York Chamber Symphony, to write a small orchestral work. Powell entitled his composition *Stanzas* and the May performance by the New York Chamber group was its world premiere. Powell has left jazz entirely. He is now teaching composition at the Yale School of Music in New Haven. He recently won a Guggenheim Award.

At the same concert, Gunther Schuller's *Little Fantasy* was given its first New York performance. A few weeks before Schuller had the honor of having his *Dramatic Overture* presented by the Contemporary Music Society, in association with the Manhattan School of Music, at the Metropolitan Museum of Art.

Jazz Scholarship Finals

A summer of free study at Lenox, Mass. is coming closer for 45 leading student jazz musicians who have qualified as semi-finalists in the Intercollegiate Scholarship competition (See *Down Beat*, May 14).

Some interesting and unusual personalities have developed during the contests. One contestant eligible for the semi-finals is Margo Guryan, a 21-year-old Boston University coed. She's already a member of ASCAP (Chris Connor recorded her competition *Moon Ride* last summer) and she is an accomplished performer as well. Margo plays piano, flute, alto saxophone, violin and assorted percussion instruments. She's from Far Rockaway, N.Y.

Other semi-finalists include a blind Boston University graduate student who is a pianist; a saxophone player who doubles on the bassoon and is studying Japanese at

Harvard; finds time engineering drums, the saxophone graduate this June; a neophyte, and a trombone phone, bass horn behavior pair of worked two concert a

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Harvard; a Harvard junior who finds time between physics and engineering courses to play clarinet, drums, trumpet, and three different saxophones; a trumpet player who graduates from Lehigh University this June as a metallurgical engineer, and is proficient on the valve trombone, E-flat and baritone saxophone, French horn, flugelhorn, bass horn and piano; and a Yale behavior science senior who led a pair of student jazz combos that worked their way across Europe for two consecutive summers by playing concert and club dates.

The six best student jazz musicians from the 12 colleges participating will be selected by John Lewis and the faculty of the Lenox school, by reviewing the audition tapes from the 45 semi-finalists.

Double Dates for Stereo

For a long time, the more thoughtful musicians have been predicting that composers and arrangers would have to start thinking in terms of writing for stereophonic recording. And, indeed, writing has been done with the double channel well in mind.

But two companies—Kapp and Mercury—decided to go beyond that. In one of those cases of two minds with but a single thought (or at least, a very similar one) Kapp and Mercury scheduled recording sessions using *two bands*. Scoring in both cases would involve using ensemble passages by the double groups.

Kapp lined up a date for the big bands of Vic Schoen and Les Brown; Mercury's Jack Tracy scheduled a date to be called *Rich and Roach*, meaning, of course, Buddy and Max. There was considerable difference in the two approaches, both musical and electronic. But the ideas had many points in common, and both sessions were taped at the same studio: Fine Recordings, in New York.

The Kapp LP is now in release (see record reviews); the Mercury disc is due out soon. Vic Schoen wrote and arranged original material for his date with Brown. The two bands were lined up in an approximately V-shaped pattern, the conductors on a joint podium between its arms. The Brown band was on the left, the Schoen band on the right.

Kapp officials said there was remarkably little strain in getting the



Outstanding drummers Buddy Rich and Max Roach pause to talk it over during a stereo recording session in New York. The groups of both men were featured in a sort of co-operative battle that permitted Rich and Roach to trade pyrotechnics.

two bands to work smoothly together, though the task might be likened a little to that Roman riding style wherein the equestrian rides erect, a foot on each of two horses. But the musicians were intrigued by the experiment, hung around at breaks to hear playbacks, then went back to work with enthusiasm. The result was some surprisingly successful sound of a genre that might be called Huge Band Jazz.

The *Rich and Roach* session (for which Gigi Gryce did the writing) was different in that separateness of sound was sought; no "ghost" channel was used. "In effect," said a&r man Tracy, "we were after two monaural channels, with the Rich group on one, Max and his men on the other. Then the two drummers could trade back and forth and the

sound would alternate between speakers. But the groups were used together, and the horns sat in a line shoulder to shoulder so they could hear each other in the ensemble passages. Max and his bass man were at one end of the studio, Buddy and his bass man at the other. All the men approached the idea as a challenge, and it was a happy session. We're pretty pleased."

Thirty men played on the Schoen-Brown date (album title: *Stereophonic Suite for Two Bands*), 10 on the Roach-Rich session—five in each group.

What reaction there would be from record-buyers was not yet certain, of course. But one thing was sure: the two sessions provided interesting and creative variations on the old "battle of the bands" idea.

Down Beat Moving

After seven-and-a-half years at 2001 S. Calumet, *Down Beat's* head office is moving.

The new address is 205 W. Monroe, Chicago 6. All correspondence, whether to the editorial, advertising or circulation departments, should be sent to that address, effective immediately.

The new quarters will offer more space at a more convenient location.

MIDWEST

Music at Chicago

Chicago, it appeared, was set to have two jazz festivals this summer—one in Soldier Field August 8 and 9, the other at Ravinia.

The Soldier Field festival, with 16 artists and their groups signed, will be concentrated over a weekend. The Ravinia festival—which Walter Hendl, who is arranging it and hopes

it will become a true week-long festival in 1960—will fall in three periods. Booked for July 8 and 10 is the Les Brown band. The Gerry Mulligan Quartet and the Kingston Trio will appear July 22 and 24; and a program on August 5 and 7 will include the Clara Ward Singers, the Franz Jackson band, Brother John Sellers, and Blind John Davis. This program will be narrated by Studs Terkel and be titled *The Story of the Blues*.

Hendl, director for Ravinia—a handsome park on the shore of Lake Michigan just south of Chicago—said plans are under way for “at Ravinia” recordings.

Meantime, Soldier Field plans were moving ahead. Sponsored by *Playboy* magazine and tied in with the Pan-American Games in Chicago, the festival, according to its officials, has signed: the Earl Bostic Sextet, singer David Allen, the Dizzy Gillespie Quintet, the Dave Brubeck Quartet, the Dukes of Dixieland, the Kai Winding Septet, the Stan Kenton band, the Jack Teagarden group, the Jimmy Giuffre Three; the Duke Ellington band, Red Nichols and his Five Pennies; the Louis Armstrong All-Stars; Jimmy Rushing; the J. J. Johnson Quintet, the Lambert-Hendrick-Ross Singers, and the Austin High Gang (Jimmy McPartland, Bud Freeman, Pee Wee Russell, Art Hodes, and George Wetling.)

It looks as if Chicago would be hearing lots of jazz in July and August.

The Growth of Jazz Central

Harry Stone is a good-looking young man who gets around. When he talks, his well-modulated, pear-shaped tones give away his background of radio and TV work.

In St. Louis, a city which has suffered as much from the rock 'n' roll virus as any in the country, he hustles about organizing concerts, getting publicity in the newspapers (including a huge spread in the Post-Dispatch), and talking to kids. His goal: to cure the kids of rock 'n' roll, replace it with jazz which he, like all dedicated missionaries for jazz, dogmatically refers to as “America's only original art form.”

Stone's concerts have been designed to hit rock 'n' roll where it lives: in the schools. With an organization called Jazz Central, he last year arranged concerts of jazz, coupled with explanatory lectures, at Wednesday morning high school assemblies throughout St. Louis. The score: 27 concerts in 25 schools (two were repeats to accommodate

big crowds). Expenses have been paid by Local 2 of the American Federation of Musicians.

The effect on the kids is beginning to be felt in St. Louis, teachers are full of praise for his group, and Stone feels that musicians “must face it: this is the kind of thing that must be done.” Biggest problem for Stone: encouraging musicians to get up at 8 a.m. for the 9 a.m. assemblies.

There has been some talk of network radio shots for some of Jazz Central's activities. But nearer at hand, it seems, is the possibility of expansion of its work to take in colleges throughout the middle west. Stone recently flew to Chicago to do the spadework. When last seen, he was still hurrying, still soft-spoken, still preaching the gospel of jazz.

Manne to Musicamp

With the appointment of Shelly Manne as percussion clinician of this summer's Musicamp at Indiana University, the faculty list is now complete.

An estimated 200 students will go to Bloomington, Ind., to work with Manne, Laurindo Almeida (guitar), Russ Garcia (arranging), Chubby Jackson (bass), Don Jacoby (brass), and John La Porta (reeds). Stan Kenton heads the staff and Dr. Gene Hall is dean. Mailing address: National Stage Band Camp, Box 221, South Bend, Ind.

WEST

Snubs Rock 'n' Roll

It was the big night for the recording industry.

In the Grand Ballroom of Beverly Hills' plush Beverly Hilton hotel the mahoffs, big-wigs and topers of Recordom were assembled May 4 for the first annual awards ceremony in the history of the record business, and the debut in the public eye of the National Academy of Recording Arts and Sciences.

But over the pomp and circumstance of the festivities hung a cloud blown up by those in the industry who have waxed fat from the sale of rock and roll discs. In its list of nominations for NARAS awards (*Down Beat*, April 30) the record academy had sharply snubbed the rock. Not one R 'n' R record was nominated in the 28 categories submitted to members.

Most vociferous protest came from Lew Chudd, president of Imperial Records and beneficiary from the

Contest Midwest . . .



This was the scene shortly before the Midwest Collegiate Jazz Festival at Notre Dame. Pianos are tuned and made ready for the hard playing of competitors.



Tenor saxophonist Gary Berg led the U.W. Quartet to victory in the small combination category. Gary and his boys, who hail from the University of Minnesota, competed against 14 groups in the semifinals, six in the finals. Group now has a booking at Chicago's Blue Note.



Two more winners at Notre Dame were Lois Nemser, chosen outstanding vocalist, and Don Miller, named best guitarist. Both are from the University of Cincinnati. Lois was a crowd-pleaser, singing in a Fitzgerald-like style.

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And this was the scene at a festival in the West: the eighth Intercollegiate Jazz Festival at Hermosa Beach, Calif. Cars crowd at the entrance at Howard Rumsey's Lighthouse, where the contest was held.



The festival provided a thrill for 11-year-old drummer Jeff Joseph, who got a chance to sit in. Here, looking awe-stricken, he trades fours with Lighthouse star Frank Rosolino. Jeff's time never lagged.



Gabe Baltzar (l.) and trumpeter Freddy Hill of the Los Angeles State College quintet, blow in unison. Their group finished first in a field of 15 from all over California, battled six groups (as did winner Berg's at Notre Dame) in the finals.

proceeds of hit discs by such as Fats Domino and Ricky Nelson.

"The NARAS is obviously headed by a group which is outdated for today's recording market," snapped Chudd. "It (the group) isn't accepting the reality of rock and roll."

In a slap at the NARAS board of governors, of which composer-conductor Paul Weston is president, Chudd declared that R'n'R for the past six years has been accepted on a national basis and so should be recognized by the academy. Queried he: "Do we have an association for a selected few or for all recording artists?"

Academy president Weston had a ready answer. "Chudd doesn't understand the purpose of the academy," Weston told *Down Beat*. "We do not honor commercial success," he explained; "our purpose is to recognize artistic achievement by the creative persons in the industry. Record sales is not the factor that governs our awards."

Opining that "Lew is sort of mixed up on the reason for the awards," Weston revealed that Chudd's company had been sent a nominations blank "... but didn't trouble to return it.

"Matter of fact," concluded Weston, "Chudd was sent a nominations blank personally because he's a member of the academy and he could have nominated any of his own artists."

Clearly, in the view of the majority of NARAS members, the ring of the cash register is no substitute for artistic endeavor.

Mulligan and Beatnik Film

Since the advent of author Jack Kerouac, whose novel *On The Road* stirred interest in what he styled the "Beat Generation," Hollywood has become acutely beatnik conscious. An Albert Zugsmith film titled *The Beat Generation*, which has nothing to do with Kerouac, is being readied for release and plans are under way to make a movie of *On The Road*.

Another Kerouac novel which has not attracted as much attention as the author's first published work is *The Subterraneans*. Sold last year to M-G-M producer Arthur Freed, it will go before the cameras in July.

True to the growing fashion of using jazz in background music, Freed's movie will have a modern jazz underscore. According to the producer, the Gerry Mulligan Quartet will be prominently featured in the picture and there is a possibility

that the baritonist will write special music. Composer-conductor Andre Previn will underscore.

At deadline Freed was awaiting Mulligan's arrival in Hollywood to work an engagement at the Crescendo during which, the producer said, he expected to complete arrangements for Mulligan's part in the picture.

Diners Club In Disc Biz

In the near future a jazz fan will be able to walk into a record store, select his choice in albums and then, with an airy wave of his Diners Club card, tell the clerk to put the purchase on his Diners account.

Entry of the Diners Club into the record club field, slated to be underway by June, opens up a new, and hitherto unexplored, avenue for merchandising records to the mass consumer market. Previously the major label record clubs have confined themselves to sales pitching via consumer magazine advertising and direct mail. By and large, the retail dealer regards the clubs as a mongoose does a cobra, claims their direct mail method is a serious threat to his business. Now, with reliably reported dealer participation in the Diners Club plan, the retailer will be cut in too. It's just an ambitious extension of that basic plank in our economy: buy-now-pay-later.

Some of the record labels reportedly already signed with Diners include World Pacific, Atlantic, Liberty, Omega, Hifirecords and Westminster, with more still to come. All, of course, are independents.

Bernard C. Solomon, chief of Diners' record program, told *Down Beat* that the club will make available to members all the top jazz labels. Card holders may select any album from the available lines and just say, "Charge it."

AFM Loses Court Battle

A surefire way to start an argument on Hollywood's Vine Street is to comment favorably on the Music Performance Trust Funds of the American Federation of Musicians.

The trust funds, division over which split Los Angeles Local 47 down the middle three years ago, cover music recording in motion pictures, television and phonograph. In the barrage of lawsuits launched by sympathizers of Cecil F. Reid, president of the Musicians Guild of America, to challenge the existence of the trust funds and recover some \$20,000,000 paid into them by producers of movies, TV films and phonograph recordings for the musi-

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cians who played the dates, the phonograph suit alone amounted to \$1,800,000.

Outcome of this particular court battle, strenuously contested by AFM's attorneys, was anxiously awaited last month by some 6,000 Local 47 musicians most active in phonograph recording. When Judge Clarence L. Kincaid ruled in Los Angeles Superior Court against the trust funds and in favor of the musicians it looked as if the \$1,800,000, long impounded in a Los Angeles bank as a result of an earlier court decision, was to be paid to those who worked for it.

Hardly had Judge Kincaid's gavel fallen than Henry Kaiser, general counsel for the federation, declared: "We are going to appeal this decision promptly to the higher courts and are prepared to carry our appeal as far as the U.S. Supreme Court. We are confident that our position is right both in law and on the facts."

For the musicians waiting with open wallets the return of what they regard as their justly earned money, the long wait continued.

Freed Sets Gershwin Film

Although a film biography of George Gershwin was made some 14 years ago under the title, *Rhapsody In Blue*, many felt at the time that the screen treatment accorded Ira, George's lyricist brother, was inadequate.

M-G-M producer Arthur Freed, whose film, *Gigi*, nabbed nine Academy Awards this year, strongly feels that Ira's role in his brother's career has been underplayed not only in the movies but in most published evaluations of the Gershwin saga.

When Freed begins production next year of his own filmization of the Gershwin careers, therefore, brother Ira will come into his own.

"Ira's contributions have never fully been appreciated," the producer declared. "Actually, Ira is the great contributor and this will be shown in my picture." He added that the film will have no association with *Rhapsody In Blue* other than the music, which will be adapted by Andre Previn who has returned to the Metro lot after a year's leave of absence.

"Andre does all my pictures," Freed said. "He's my boy."

The Gershwin film, according to the producer, will trace the careers of the brothers up to the time of the first production of *Porgy And Bess. Rhapsody*, in which the part of George was played by Robert Alda, covered the death of the composer.

I Like Monk and Bud

Relaxing in Beverly Hills, California, after being the astounded subject of a *This Is Your Life* TV show, best-selling pop pianist Roger Williams (Real name: Louis Weertz) unburdened himself on jazz keyboarders and his own place in pianism:

"I couldn't become a great jazz pianist. I just don't have that particular talent, and there's no use kidding myself."

But Williams likes jazz—*loves jazz*—and spends most of his spare time listening to jazz pianists. "Andre Previn is one of my favorites," he said. "I've felt for years that he's the most under-rated jazz pianist. Teddy Wilson is high on my list. When I first went to study with Teddy at

siders himself "a stepping stone to better appreciation of all music for the public." He's doing some stepping himself, with a nationwide concert tour under way. It ends May 22 in New York, where he lives with wife Joy and two daughters.

Williams does eight to 10 hours a day practice, practices even while he's on the moving. The special *Roger Williams Tour* bus has sleeping quarters for the pianist—and a Steinway upright. Williams' personal manager, Stan Greeson, says: "While we're barreling along to the next town and the next concert, Roger's in back practicing scales."

"Many of the things I play are square," says Williams, who has the consolation of being the hottest-selling pianist on records today. "But believe me, I like Bud Powell and Thelonious Monk as well as the next cat."

Owens Starts Trust Fund

Long known for his affection for the Hawaiian Islands, expressed with liberal sentiment in the song *Sweet Leilani*, Harry Owens, songwriter and former leader of the *Royal Hawaiians*, demonstrated recently that his loyalty to the 50th state in tangible terms.

Owens announced in Los Angeles, where he now operates a travel agency, that he is establishing a trust fund for musical scholarships for "deserving Hawaiian-born musicians."

To make sure the project gets off to a good start, Owens revealed that first proceeds for the fund will be made available from sales of his newest song, *Hawaii Is The 50th Star In The Flag Of The USA*.

Composer of more than 300 songs, Owens wrote *Sweet Leilani* to celebrate the birth of his daughter. His latest song, written in honor of Hawaii's statehood, has been approved by territorial governor William Quinn and by Hawaii's Senate and House of Representatives.

Glenn Who?

Las Vegas, Nev.—On a recent record promotion hiatus to this gambling spa, bandleader Si Zentner was chatting to a disc jockey prior to a broadcast interview. "Si Zentner is such a good name," mused the jock, "Once you've heard it, you never forget it. Is it your real name, he inquired blandly, "or did you adopt it for the band business?"

Without batting an eye, Zentner deadpanned, "Why, yes. You see, my original name was Glenn Miller."



ROGER WILLIAMS

Juilliard, I was fooling around a lot with classical improvisation. Teddy told me: 'If you put a beat to some of that, you'd be playing jazz.' He was the first one to get me interested in jazz."

The young (34) Mr. Williams, fast-climbing successor to Liberace, is the son of an Iowa Lutheran pastor. He was educated first as a mechanical engineer (he took his baccalaureate at Idaho State in 1952), then went to Juilliard, then spent a year studying with Lennie Tristano. ("I wanted to get as far out as I could.") Tristano proved a hard and dogmatic taskmaster, insisted Williams learn by heart the 99 positions of the C chord as a way to better technique. "That was just one of the minor exercises," Williams recalls with a wry smile.

Somewhere along the way, the ambition to be a jazz pianist was abandoned, and Williams now con-

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INTERNATIONAL

Another Problem for Getz

The problems of Stan Getz have been many and varied. His bouts with narcotics and police have been common talk in the music business—alternated with talk of his attempts to straighten out his life. He has made bad headlines as well as good.

One of the most gifted tenor saxophonists of his time, Getz while still in his early thirties is idolized as the founder of a whole school of tenor playing. His reputation is international. In addition to winning *Down Beat* polls, Getz won the readers' poll of the English music paper *Melody Maker*. Thus, he causes conversation in several countries.

It seemed some of the talk had again caught up with him recently when Britain's Ministry of Labor effectively barred him from coming to England for a tour with Norman Granz' Jazz at the Philharmonic. The ministry refused to grant him an entry permit. "I have no idea why," Getz said in Copenhagen, where he is now living.

British entrepreneurs concerned with the Granz tour said they were trying to arrange a replacement for Getz, adding: "The Ministry would give us no reason for banning him and there is nothing we can do about it."

They explained that they submit the names of musicians scheduled for a given tour, and "if the ministry says 'No' to any of them, they apparently do not have to give reasons."

This much was definite: the barring of Getz had nothing to do with the British Musicians' Union. Harry Francis, its secretary, said: "Officially, we haven't been informed of it."

Whether the labor ministry's objection to the musician was on specific or general grounds might never be known.

Lamented *Melody Maker's* Max Jones, in a column strongly praising Getz' personality as well as his playing: "Why is this country always so sticky about letting people and objects in and out . . . ?"

Jones pointed out that Getz is welcome in many other parts of Europe, wondered why England should be the exception.

Getz is now one of the full-fledged expatriate American jazzmen—like drummer Kenny Clarke, who lives in Paris. Getz and his wife have made their permanent home in Copenhagen, and the musician plays frequently in the Danish capital.

JAZZ MASS AT ST. PAUL'S

by Steve Allen

(News item: Norwalk, Conn.—Jazz resounded through the vaults of St. Paul's Church today, celebrating "The Twentieth Century Mass" with the aid of a four-man jazz combo. The Rev. Anthony P. Treasure, rector, called the service "very reverent, very impressive, very moving." . . . In his sermon Father Treasure made no direct allusion to his innovation but spoke on the theme: "God is not only, or primarily, interested in religion," a quotation from an unnamed Dean of Canterbury.)

Saturday night we went to confession
And Sunday we had a crazy session
When the Reverend Anthony P. Treasure
(With a steady four beats to the measure)
Said "Welcome to our Sunday School
And I'm sure you'll find it very cool."

To tell the truth I dug his sermon.
The man came on like Woody Herman
And, dad, it was a real gas
When the choir sang *How High the Mass*,
You could tell he was a swingin' gate
The way he passed the collection plate;
But the brethren almost blew their tops
When the acolytes called the Reverend "Pops."

Instead of "Ite, missa est"
He feels that "Go, man, go!" is best
While Paul's Epistle to the Jews
He reads to the *St. Louis Blues*
Played by a wailing alto sax
So hip the ushers flip their stacks.
The group's so wild they ought to disc 'em.
(Who said "Fats Domino Vobiscum?")

Now I don't want to drag the scene
But let me lay down what I mean:
One goes to church to save one's soul,
Not to rock and not to roll
And, man, I doubt if good St. Paul
Would really dig this kind of ball.

Perhaps I may be somewhat square
When it comes to progressive prayer
But I suspect the Holy Ghost
Would not consider it the most,
And though the congregation cool it
A bishop still might overrule it
Or else someday when our souls fly
To that big Birdland In The Sky
We might hear Prez, or Bird, or Gerry
And an unnamed Dean of Canterbury
Tell Gabriel to lose his horn,
Get lost with his old-fashioned corn.
Imagination falters, faints
When it considers swinging saints
Led by Louis, Roy, or Bix,
Heard from the Jordan to the Styx.
So let's not sell the organ yet,
Despite the groovy press we get.

You have your horns and though you blow them
Still by their fruits, 'tis said, ye'll know them.
So cool it for the moment, gate,
Or we might see this tragic fate:
Mass in the vernacular—
A Timex Jazz Spectacular.

A special report

MUSIC TENTS: LIVE MUSIC BOOM



By David Dachs

Summer '59 will see the continuing growth of one of warm weather's pleasantest institutions since gin and tonic — canvas-topped music tents. A record-breaking 5,000,000 persons are expected to throng the highways, turn left down the road apiece, park their cars, then relax to see such modern musical masterpieces as *The King and I*, *Guys and Dolls*, and comparatively new shows from Broadway such as *Bells Are Ringing*.

As curtains go up (only there aren't any curtains, there's just the dimming of lights), they'll lean back in comfortable candy-striped yacht chairs and enjoy what has been termed a "one-ring musical circus." They'll see pretty girls, abstract settings and that increasingly rare sight in America, live musicians in a pit.

The tent theaters grossed almost \$10,000,000 in 1958, offer a striking reversal on the U.S. entertainment trends. They are the one live form of entertainment that has been able to stand up to mechanization of TV, the movies, radio, the juke box. Not only are they surviving, they're flourishing. Even while Broadway shrinks, the canvas tops expand.

As David Marshall Holtzmann, who runs two thriving big tops (the Cape Cod Melody Tent and the South Shore Music Circus), says happily: "We're reversing the trend

to canned entertainment and canned music."

Some of the music tents are early birds, and open their door-flaps this month. But most will begin the song-and-dance season in earnest a little later—to coincide with vacation time, and week-end travel time, for the tents appeal greatly to vacationists and those who want to drive into the country and see a show.

That audiences appreciate the live quality of the tents—live actors and live music—is indicated by the lengthening music tent season. Each year, it gets longer, reflecting greater public acceptance, and many tents now approach half-year operation. Cleveland's fine Musicarnival and the Wallingford Musical Theater (Wallingford, Conn.) have seasons exceeding 20 weeks running past Labor Day into early fall.

"When the tents started out," says Holtzmann, "they had only an eight-week season. We've come a long way in 10 years."

The tents are now big business. They employ big-league whoopla, modern business administration (even sponsor courses for music tent administration) and run slick parking lot operations. And not since the old-time band in the park has there been such a force for live music. Easy to get to, informal as an outdoor barbecue, these circuses-type theatres are giving audiences a taste of the best of Broadway show music,

operetta, and opera—and at popular, even movie prices: 90 cents to \$3.60 top.

From grandmas to teen-agers, audiences love the shows. They can see and hear everything, because in a tent theater no seat is farther back than the 14th row. Many sequences are staged right in the aisle. In these intimate surroundings, youngsters bred in a rock 'n' roll era hear Gershwin, Youmans, Cole Porter, Rodgers and Hammerstein. "The tents are helping to bring back music," says John Price of Cleveland's Musicarnival.

St. John Terrell, former carnival stuntman, radio actor (Jack Armstrong, All-American Boy) put up the first canvas top in Lambertville, N. J. on July 2, 1949. Now, a decade later, there are more than 30. And this summer seven new ones will be filling the balmy breezes with the music from hit shows. They include tent theaters outside Washington, D. C. (the Rosecroft Music Circus), Los Angeles, Phoenix, Denver, Springfield.

One new tent titan is pop singer Jerry Wayne. He's running a new big-top operation, the Pine Brook Show Tent, of N. J., off Rt. 46, in association with disc jockey Paul Brenner. Even Frank Dailey's Meadowbrook at Cedar Grove, N. J.—one time stamping-ground of big name

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bands — is putting on Broadway musicals, in the round. It is not exactly a canvas-top deal, but its management has been connected with music tent management. The policy: "musicals, dining, dancing."

This expanding field has led to opportunities for young Broadway and TV singers, dancers, choreographers, production personnel, conductors. And of course, it is creating more and more employment for musicians. Today there are more musicians employed in the music tents than there are in all the Broadway musicals combined. An informal survey reveals there are 250 musicians employed in tents from the Cape Cod Melody Tent to the Sacramento Music Circus. As a rule, they work six evening performances a week and two matinees.

The tent musical pit orchestra (which is close by the stage) varies in size, but generally consists of eight or 10 men. "In more complex scores we have used 12, particularly in *Most Happy Fella*," says David Holtzmann. The pay scale runs from \$75-\$85 weekly, sometimes higher. In addition to orchestra personnel, the tents also employ a conductor (\$175-\$250 weekly), and occasionally, an assistant conductor plus a choral director.

In tents, where the margin between black ink and red is very slim, the conductor triples in brass. He becomes a musical work-horse who rehearses the solo singers and the choral ensemble, even gives tips on staging. Sometimes, to give a production more sound, he may even teach the dancers to sing a little—no easy feat.

Usually one of the men in the orchestra acts as "music librarian." This entails keeping tabs on scores, choral parts, rehearsal material. The man gets paid extra for this. And in cases where the scores for shows are late, the librarian has to turn expediter and burn up the wires to Tams-Witmark, Music Theatre, Inc., Rodgers and Hammerstein's office—the key agencies in score rental.

Today, highly trained all-around musicians are required for tent musicals. Says Holtzmann: "In the beginning, we used mostly classical musicians because we did operettas such as *New Moon* and *Student Prince*. Now we do modern shows such as *South Pacific* and *Guys and Dolls*, and we need men who can play everything, including more difficult scores such as *Most Happy Fella*."

It is not easy to be a tent musician. Because of stringent music tent economics, there is only one week of rehearsal for the cast. And only one rehearsal for the orchestra. "This takes place during dress rehearsal and it is the first time the musicians have seen the score, unless they are familiar with it through previous productions," says one musician who has played the tents. "It's rough."

The hiring is done by the musical conductor or by a music contractor. The musician's union insists that qualified local personnel get the jobs. Only when there aren't enough of them can musicians be hired from outside the community.

This summer the tent musicals will offer a batch of new shows fresh off Shubert Alley. They include *Bells Are Ringing*, *Lil' Abner*, *Say, Darling* and possibly *Jamaica*. St. John Terrell, the big daddy of tent musicals, is planning several "firsts". He is doing a pre-Broadway revival of *Cabin In The Sky* (Vernon Duke—John Latouche). He is also putting on a revue based on some of the best material from past Ziegfeld revues, to be titled *Ziegfeld Follies 1907-1937*. It will have a taped running commentary by Bobby Clark and star Bert Wheeler.

Summer tent audiences will also see Bert Lahr, the "Gongongong" kid, in a revival of Cole Porter's *Du Barry Was A Lady*. Some tents are also producing operas in English and a few subversives are even planning straight plays, such as *The Law and Mr. Simon* with Menasha



Musicians work close to stage.

Skulnick. The hottest revival of the year from the R & H stable promises to be *King And I*, for which a \$2,000 weekly royalty is being asked.

The canvas walls will also be jumping with Dixieland, swing and modern jazz, for many tents are planning Sunday afternoon and evening jazz sessions. This is the one day that most tents have off: their regular shows do not play. Top jazz stars and attractions are being booked, including Count Basie, Errol Garner, Duke Ellington. Tents going in heavily for Sunday jazz are the Warwick Musical Theater (Warwick, R. I.), the Wallingford Musical Theater (Wallingford, Conn.), and Terrell's Lambertville Music Circus.

The '59 tent season looks very promising from a box office point of view, with more and more modern shows to choose from and an outstanding catalogue of operettas, pre-Broadway tryouts and special events such as the Sunday jazz concerts. There will be more Broadway, TV and Hollywood names on the circuit than ever before—an important stimulant to the box office. But most important, according to Terrell, is that the spectre of unemployment is less this year than in '58. "Last year we played during a heavy recession, and many of the tents draw a good deal of their audience from nearby industrial towns who were hit hard last year. But this year should be the best yet."



ST. JOHN TERRELL
He started it

Peggy Lee, Girl in the Middle

her career
hangs between
jazz and pops

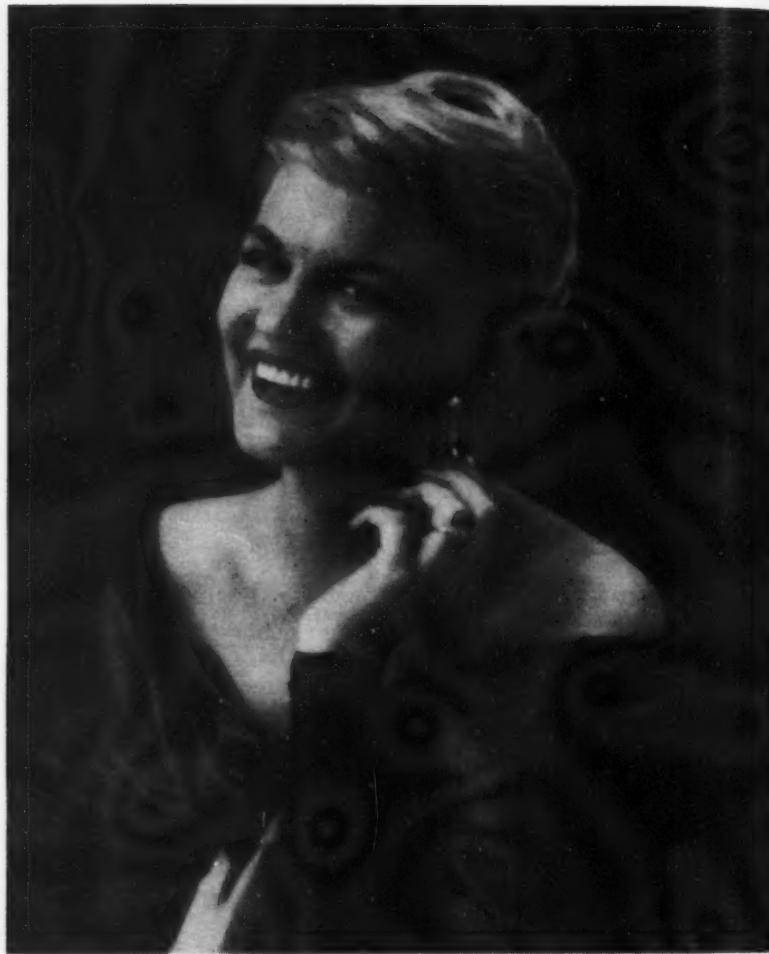
By George Hoefer

Peggy Lee's combination of talents tends to keep her identification problematic. She has been too successful in several areas to win acceptance in the jazz world, and not quite commercial enough to attain the pinnacle of fame awarded to lesser stars by an undiscriminating mass public. Musically, she's too good for her own good, and fads have not shaken her taste.

There is something original about Peggy, a something that has not been clearly defined, although it has been sensed by many mentors. People like Benny Goodman, Jack Webb, Walt Disney, the late Victor Young, Gordon Jenkins, Mel Ferrer, Johnny Mercer, the late Tommy Rockwell, Carlos Gastel, Jimmy Durante, movie director Michael Curtiz, and many fine instrumentalists have "dug" Lee as she pertains to their respective fields, and they have nourished her many-faceted career.

Peggy has given jazz performances on records that mark her the greatest white female jazz singer since Mildred Bailey. Her *Ain't Goin' No Place* and her interpretation of Willard Robison's *A Woman Alone With The Blues*, both on Capitol, are outstanding jazz renditions. The record with Benny Goodman that originally gave her nation-wide recognition, *Why Don't You Do Right*, is a jazz classic.

Turning to the Lee passion for songwriting—something she has had throughout her career—we find that she collaborated with Dave Barbour on two tunes that sold over a million records each: *Manana* and *Golden Earrings*. The large sales were due not only to the tunes themselves. Her singing of them had a lot to do with



their success. Again, she took the ballad *Lover* and interpreted it in stride style atop a Gordon Jenkins background—and the record barely missed selling a million for Decca.

She has worked all the best clubs across the country, always backed by a combination of fine jazz musicians, and she has known phenomenal success in this field too. Her act at Ciro's in Hollywood back in the 1940s is remembered as one of the few with which an artist has been able to enthrall and keep quiet the most blasé supper club audience in America, made up as it is of superegos from the studios.

When Peggy worked at La Vie En Rose in Manhattan in 1953, *Down*

Beat reviewer Leonard Feather commented: "If you don't feel a thrill when Peggy sings, you're dead, Jack."

Peggy's in-person act has always been a mood-setter. She enhances such tunes as *Don't Smoke In Bed*, *Black Coffee*, *Rock Me To Sleep* (Benny Carter) with a tremendous personal appeal. She learned to out-Hildegard Hildy on controlling her listeners—and besides, she was reported to have the sexiest shoulders in New York.

In the 1955 movie *Pete Kelly's Blues*, Peggy gave a dramatic characterization of an alcoholic singer that was superior to many performances for which Oscars have been awarded to other stars. A poll of

30,000,000 moviegoers gave her the New Star award.

Miss Lee has progressed and grown constantly in all her fields down the years. Possibly, identification and direction of purpose in one direction should have been more concentrated, or as one of her tunes puts it, everything is moving too fast—with too many things going for her at the same time.

There is no doubt, however, that her first love is music. One of the strong influences on her work has been Billie Holiday. So strong, in fact, that it has been hard to separate her from Billie on some tunes that they have both recorded. Peggy has used Holiday phrasing on such records as *Crazy, He Calls Me* (Capitol) *Easy Living* (Decca) and on *When The World Was Young* (Decca). Leonard Feather once played the latter for Raymond Scott on a *Blindfold Test*. Scott said, "It must be Billie Holiday, but it is so accurate, precise, and artistic that I can't believe it."

Dick Haymes, on another *Blindfold Test*, listened to Peg's *You Go To My Head* (Decca) and surmised, "It must be Billie." Peggy has said, "I honestly feel that I understand what (Billie) sings because she understands what *she* is singing . . . Sometimes I used to imitate her." But no stretch of the imagination can qualify Peggy as a carbon of Billie Holiday. She has accepted a Holiday influence where it fitted—as have many other jazz creators. But she has also used some Lee Wiley, as on the 1944 Capitol jazzmen recording of *Baby*, issued in 1948.

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FIRST PICTURE IN DOWN BEAT

It would appear that Peggy Lee has gotten on "kicks", in the musical idiom. She and her then husband Dave Barbour were both on a strong Latin American music bender when they created *Manana*, and one has only to remember her Capitol record of *Caramba, It's The Samba* during the mid-forties.

West coast jazz columnist Ralph Gleason asked Peggy, after she had had a bad week at San Francisco's Fairmount Hotel Venetian Room in 1954, if she were going to retire. Her answer: "I should say not. When you like music, what are you going to do? It's like a disease."

Peggy seems always able to come up with a new inspiration and a new musical interest. She has expressed herself as being very fond of the mood music written by Willard Robison, and of the works of Alec Wilder. She has an interest in the works of Duke Ellington. She picked *Warm Valley*, *Flaming Sword*, and *Jumpin' Punkins* as her favorite Ellington band sides.

Miss Lee was born Norma Egstrom in Jamestown, North Dakota, on May 6, 1920. Even out on the Dakota prairies, where you can look in all directions and see nothing but flat lands covered with wheat, there can be big dreams of glamor. The young Swedish girl was writing poetry as a child; by the age of 14 had decided she wanted to be a singer.

She didn't waste much time in day dreams. It was depression time, but the Egstrom girl took off for the big city of Fargo, N.D., where she got a job singing over a local radio station, supporting herself as a waitress.

One thing about working as a waitress: it's a trade that permits you to travel to far places and still make a living. Peggy headed for California, worked as a barker-singer for an amusement park concession called the Fun Zone. Then she got a singing job at the Jade nitery in Hollywood. She worked there a long time with her throat giving her considerable trouble. Finally, she had to give it up and return home to Fargo.

For the next two years, around 1939 and 1940, she sang in a coffee shop. It became the main entertainment center of Fargo. By this time she had changed her name to Peggy Lee, had begun to look around for band-singing experience, and she was considering the practicality of moving to the still bigger area of progress offered by the Twin Cities in Minnesota.



WITH BENNY GOODMAN

In August, 1940, Peggy Lee joined Cev Olsen's Orchestra at the Radisson Hotel in Minneapolis, and the wives of the Olsen sidemen warned their men to watch their step with the new blonde thrush. She was already attractive enough (at 20) to make the domestic life of the band members a little nervous.

A rival hotel, the Nicollet, had a name band policy. Will Osborne came to the Nicollet. He needed what was then known as a "canary." Osborne's hotel tenor band worked all over the country, and it looked like a good deal for Peggy. She tried out, got the job.

Peggy has had her share of bad breaks along with the good. When the band got to St. Louis, she was again suffering with throat trouble. Not only did she have to leave the band (in January 1941), she also had to turn down an offer from Raymond Scott, who had heard her and wanted her to join him.

Heartbroken, she went back to Fargo for a long rest, then joined a cocktail unit travelling through the middle west. The group got her to Chicago during the summer of '41. She landed a job singing in the Buttery of the Ambassador West Hotel, an overflow room for the famed Pump Room across the street in the Ambassador East. At that time the Buttery specialized in intimate atmosphere with a single female singer. Peggy's seductive sultry voice seemed a natural for the spot. She had no idea of the new phase her career was about to enter.

Bandleader Benny Goodman, then playing the Panther Room of the Hotel Sherman (under the same management as the Ambassadors), was staying at the Ambassador. After work he would relax in the Buttery

listening to the girl. But he had a singer . . .

On August 1, 1941, Helen Forrest gave BG her notice, making way for Peggy's big break. Benny hired Peggy immediately. The Goodman band at that time included Cootie Williams, Billy Butterfield, Lou McGarity, Cutty Cutshall, Big Sid Catlett, Mel Powell, and Vido Musso among others, and the Goodman jazz followers immediately set up a howl, crying into their minimum's worth of beer: "What's with Benny and all this balladry?" Peggy at that time was very unsure, nervous, and confused. But Benny really believed in her and continued to give her more popular tunes of the day than the jazz fans thought were necessary.

Peggy's first recording date came at once. On August 15, she sang the vocal on the banality known as *Elmer's Tune*, written by a Chicago undertaker, whose name happened to be Elmer. BG gave her many vocals on forthcoming record dates. She sang with the backing of many Eddie Sauter arrangements: *Not A Care In The World* and *That Did It Marie*, as well as Sauter's treatment of Ellington's *I Got It Bad and That Ain't Good*.

Benny taught Peggy the value of rehearsal, made her work hard. She was a good student and so he used her on some of his more musical dates for Columbia, including some of the Benny Goodman Sextet sides. The idea was to recreate the flavor of what Helen Ward had done for the trio records on Victor a few years before. Peggy did *Blues In The Night* (sharing the vocal with trombonist Lou McGarity) *Where Or When*, and *On The Sunny Side of the Street*.

Her recording of *Let's Do It* with the big band was the first record that seemed to attract much attention. One tune she didn't get a chance to record was one of her own: her first published ditty, called *Little Fool*. But Benny did put it in the book, and played it occasionally. All of the Peggy Lee sides with Goodman are now available on a Harmony LP sold in drug stores.

The Goodman band went east in September. Benny recalls that while they were playing the Earle Theatre in Philadelphia, Peggy spent her spare time in her dressing room knocking herself out with a rhythm-and-blues record by the late Lil Green on Bluebird. The title of the tune that got to Peggy: *Why Don't You Do Right?*

When the Goodman band recorded the tune with Peggy's vocal early in



IN LATER YEARS . . .
With Steve Allen

1942, no one thought there would be much interest in it outside the trade. And nothing much did happen—at first. But when the band got to California in the fall of '42, Peggy and Benny were amazed to hear that more than 200,000 copies of the record were on order in southern California alone. The star was rising . . .

A little later Peggy did some vocals with Art London (now Art Lund) that were the first boy-girl vocals of her career. She has waxed duets with Bing Crosby, Mel Torme, and Dick Haymes. But these recordings were much less successful than her singles.

Many glamorous pictures of Peggy have appeared in magazines over the years, but her first publicity shot used in *Down Beat* was not so dignified. Someone had given her a spaniel, which everyone called *Torchy Lee*, at the Meadowbrook. She posed with *Torchy* in her lap and she was holding a cradle phone in front of the dog's snout.

A major change of direction came for Peggy in June 1942. In New York, guitarist Dave Barbour joined the Goodmanites. Before long it was getting to be a thing between Dave and Peggy. One spring night in California they disappeared together from the bandstand at the Palladium. They returned a few days later—as Mr. and Mrs. Barbour, married at the Hall of Justice in Los Angeles. Bass saxman Joe Rushton, was the witness.

Dave left the band shortly after the wedding to establish himself on the coast. The couple felt they wanted to locate in California. Peggy stayed with the band a while longer, but at last broke up the historic association with Benny when he was due to return to the east coast late in the summer.

When daughter Nicki was born to Dave and Peggy late in 1943 the singer retired from the music business. The retirement lasted until 1944, when Dave got her involved with the Capitol Jazzmen recordings. It was on this recording session that she made *Ain't Goin' No Place* and *That Old Feeling*. She remained comparatively inactive for almost a year, but finally, in December, 1944, she made her first personal appearance after leaving Goodman. It was at an Eddie Laguna jazz concert put on to thwart another concert being put on by one Norman Granz, whose name didn't mean much to most people then. Despite the efforts of Joe Sullivan, Herbie Haymer, Zutty Singleton, Les Paul and Peggy, the bash was a flop.

But the true rekindling of interest in her career came in 1945. The guiding hand was that of Carlos Gastel, who set both Dave and Peggy up for a recording date for the young Capitol label. The pair couldn't find just the tunes to suit them, so they went home and wrote their own: *What More Can A Woman Do?* and *You Was Right, Baby*. It was an impressive debut for the combination destined to make so many winners during the next five or six years; their first two sides for Capitol as a team turned out to be one of the best records of 1945.

Many originals followed, usually Peggy's lyrics with Dave's music. Out of this collaboration came such tunes as *I Don't Know Enough About You*, *Just an Old Love of Mine*, *You Was Right Baby*, *Happy Music, It's a Good Day*, and, of course, *Manana*. The success of the team helped Peggy win the 1946 *Down Beat* readers' poll as best female singer not with a band. Most years since then, she has been in the first six on the poll. But she won only that one year, though the Barbour-Lee working arrangement went on for several years after that.

But the team, like the marriage, was headed for problems. The requirements of show business became too tough to permit normal living, and the marriage—as the more ardent fans can tell you—ended in 1951. Rumors of a rift had been current since 1948. Peggy has since been married twice: to actors Brad Dexter

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and Dewey Martin. Both marriages were short-lived.

Peggy continues to write a good deal, but has not been able to re-create the successes of the 1940s. She has collaborated and worked with many top arranging names during the past decade—people such as Bob Haggart, Pete Rugolo, Sid Feller, Gordon Jenkins, Vic Schoen, Sonny Burke, Victor Young, Gil Evans. These men have seen to it that Peggy's warm tones have had the best of instrumental backings. Her favorite trumpeters on accompaniments have been Ray Linn, Harry Edison, and Pete Candoli; drummers: Billy Exiner, Jack Costanza (bongos), Ed Shaughnessy, Larry Bunker, and Irv Cottler; bassists: Harry Babasin and Joe Mondragon; pianists: Jimmy Rowles and Hal Schaefer; and Red Norvo, vibes.

Musicians all like her, seem to have fun working with her. On the Capitol novelty record by "Ten Cats and a Mouse," Peg was the mouse. They recorded *Ja-Da* with Peggy on drums, Dave Barbour on trumpet, Benny Carter, tenor sax, Bobby Sherwood trombone, Eddie Miller, alto sax, and Paul Weston on clarinet.

Peggy's movie career has been sporadic. She made her first appearance in movies back during the

Goodman days, when she sang *The Lady Who Didn't Believe in Love* with the Goodman band in *Powers' Girl*. Her first full-length movie role was in the re-make of *The Jazz Singer* at Warner Brothers in 1952. Danny Thomas was the star. Jack Webb's *Pete Kelly's Blues*, in which she did the characterization of an alcoholic singer came in 1955.

In 1952, after nine years with Capitol, Peggy signed a three-year recording contract with Decca, after which she again returned to Capitol, and has remained there. The two latest albums: *Things Are Swinging*, titled after an original tune she sang on the *Swing Into Spring* TV-spectacular recently, and *I Like Men* on which she runs through a dozen standards.

Through the years, Peggy's style has continued to grow. Where she almost whispered on some of the Goodman sides, she is now self-assured and sings out, phrases for herself, and does not depend on ideas from the band or group behind her.

She still has trouble with her throat from time to time. It was recently reported she had to have nodules (a sort of corn that forms on vocal cords when a voice has been strained) removed. It seems that into

every life some rain must fall, as when Barbour-Lee were sued for a million dollars by a song writer who claimed *Manana* was stolen from a ditty entitled *It Was Midnight On The Ocean* he had written in 1932. Peg and Dave had witnesses to the effect that they had dreamed up *Manana* in a session held at their home overlooking the Warner Brothers lot. The title came from an expression used in fun between Carlos Gastel and the couple. Whenever one of them thought of something they should do right away the others would say, "Manana."

Peggy Lee will be around musically for a long time to come. She can't stay away from music, not even to read philosophy or write her poetry for greeting cards. She rests a while in California, then feels the need to come to New York for stimulation and variety . . . or just to see what is happening in music. Then she is back singing in clubs or making records. Or she'd be on a theater tour if there were such things any more. The theater singing has been replaced by TV, and Peggy Lee harbors a feeling that good jazz can be performed on TV without the vaudeville—if it is presented in the right manner. Too bad she doesn't add "TV producer" to her list of credits and talents. ■



Jazz Clubs of America

The following is a list of jazz clubs in the United States and Canada. Any organization wishing to be included in the list should send its name, the name of its president and its address to *Down Beat*, 205 W. Monroe Street, Chicago 6, Ill.

Name of Club	President or Other Officer	Address
Arizona Grande Valley Jazz Appreciation Society	Mark Acuff	Box 494, Casa Grande.
Arkansas Night Flight Jazz Club	Dick Landfield	Radio Station KTHS, Little Rock.
California Neo-Jazz-Duo Mailers Jazz Society Ellington Fan Club Jazz Librarians	S. B. Inch Bill Grimes G. William Ross Geno Gladden	801 Hardy Drive, Broderick. 718 Goldenrod Av., Corona del Mar. 8729 Shoreham Drive, Apt. 2, Los Angeles. 4500 El Cerritoway, Sacramento.
Connecticut Connecticut Jazz Appreciation Society Yale Jazz Society Bard Jazz Club Valley Jazz Society Villagers Jazz Society Society for the Prevention of Cruelty to Jazz, Inc.	Charlotte Mulford William Boardman Ron Blane Tom Walzer Richard A. Pfurr James D. Long	15 Manor Drive, Morningside, Milford. 1640 Timothy Dwight, New Haven. 297 Main St., Suffield. 163 Peach Orchard Rd., Waterbury. 13 Fairway Lane, Waterbury. c/o James D. Long, European Motors, Inc., E. State St., Westport.
Illinois Audio Jazz Club Drinking Gourd Jazz & Modern Music Society Forteque Jazz Club Friends of the Accordion Northwestern Jazz Society Ladies of Jazz Contemporary Jazz Society of Lake County	Frank Skobal Arnold L. Kaye Norman Cross Tommy Kosatka Tom Ferguson Eileen Liska Richard Jacobs	5134 S. Menard, Chicago 38. 563 N. Lawler, Chicago 44. 1932 S. Forrestville Ave., Chicago 15. 1924 S. Austin, Cicero 50. Northwestern University, c/o Scott Hall, Evanston. 4326 Oak Ave., Lyons. 724 S. Genesee St., Waukegan.
Indiana Indianapolis Jazz Club	Don Loving	P. O. Box 55, Indianapolis 6.
Maine Jazz Disciples Progressive Ass'n. of Inner Most Brooklyn Jazz Society	Richard Griffin Frank Manduca	A/3C Richard S. Griffin, AF 2631, HG SQ ABGP Loring Air Force Base, Maine, Box 179. University of Maine in Portland, 23 Brighton Ave., Portland.
Maryland Baltimore Jazz Club	Richard Goertemiller	117 Rosewood Ave., Baltimore.
Massachusetts Northeastern Jazz Society Massachusetts Jazz Charlie Brown Jazz Club, Chapter 1 Modern Jazz Unlimited Taunton Jazz Society	Charles A. Ryan Ernest M. Rosenthal Shepard Vaughan Dick Barrington	Northeastern University, 360 Huntington Ave., Boston 15. c/o Florence Lewis, 13 Jay St., Cambridge 39. 175 Ocean St., Lynn. 592 Dwight St., Springfield 1. 97 Cedar St., Taunton.
Michigan University of Michigan Modern Jazz Society The Jazz Society of West Circle Drive American Jazz Forum Club	James B. Wigle Art Greenbaum Mickey Mann	6311 Kelsey, S.Q., University of Michigan, Ann Arbor. c/o Prof. Maurice Crane, Department of Humanities, Morrill hall, Michigan State University, East Lansing. 828 Simpson St., Kalamazoo.
New York Rover Boy's Jazz Organization Fordham University Jazz Society	Holden C. Canfield Bill Gately	111 Von Schoich Ave., Albany 9. Fordham University, Bronx Campus, P. O. Box 532, New York City 58. 2128 Continental Ave., New York City 61.
Hunter Jazz Society of Hunter College in the Bronx The Jazz Students Jazz Unlimited, Inc. Brooklyn College Jazz Club	Bob Crimi Edward Boone Joe Early	Community Center 99, New York City 59. 1804 Harrison Ave., New York City. c/o Brooklyn College, Music Federation, Bedford Ave., New York City. 634 Washington St., Buffalo 3. 7 Homer Ave., Cortland.
The Jazz Center	Frank St. George	(Continued on Page 24)

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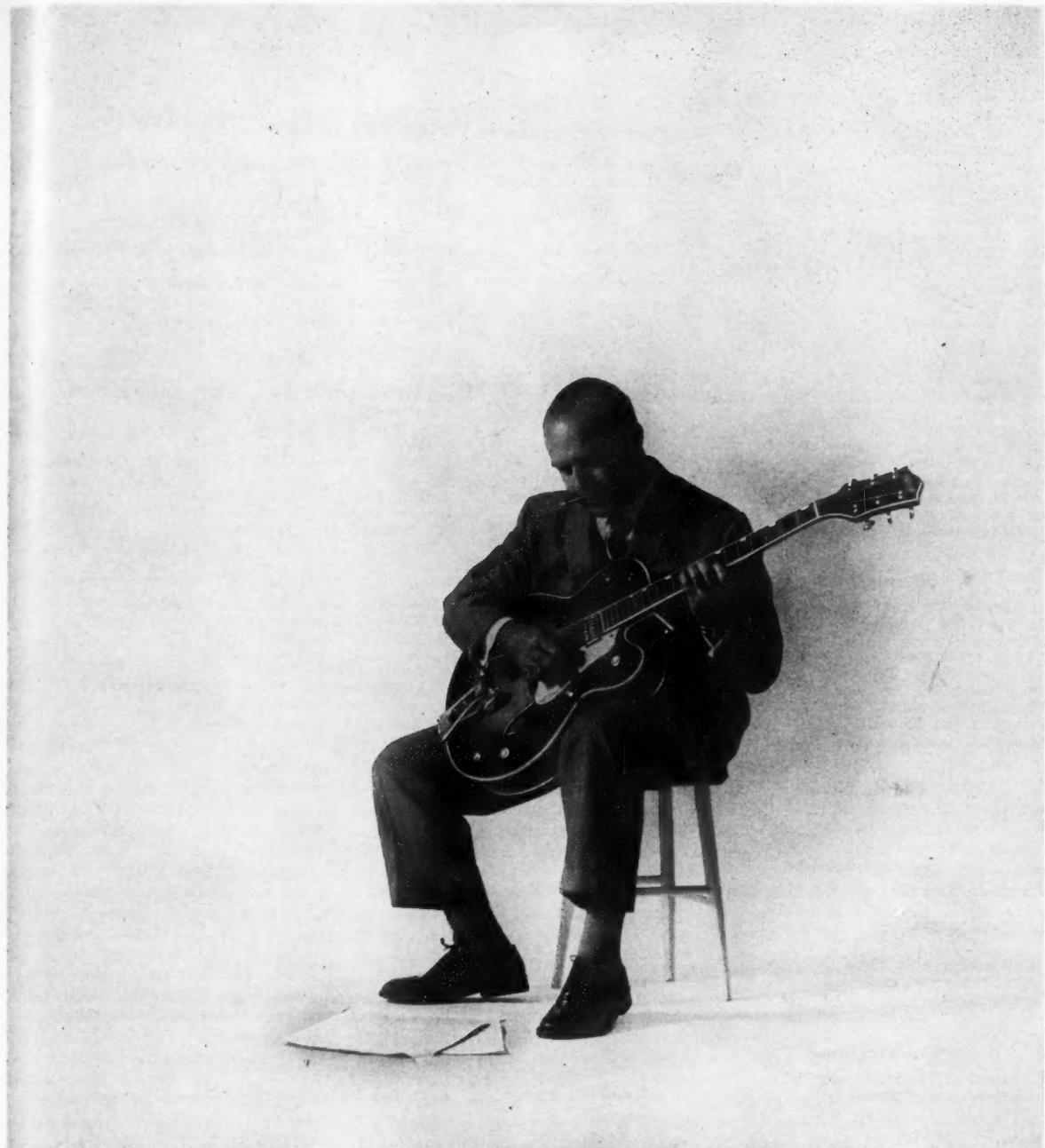
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Artist Al Caiola

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<i>Name of Club</i>	<i>President or Other Officer</i>	<i>Address</i>
Jazz Interest Group of Cortland State Teachers College	Francis E. McClumph	54 Adams Pl., Delmar.
The Jazz Appreciation Society (of the Capital District)		Willard Straight Hall, Cornell University, Ithaca. 40 E. 40th St., New York City 16.
Cornell Rhythm Club	Sam D'Amico	116-06 139th St., South Ozone Park 36.
National Jazz Fraternity	David J. Martindell	P. O. Box 664, Plainview.
Society of Tape Worms in High Fidelity	George Mills	185 Bartlett St., Rochester 11.
Jazz Foundation of America	H. S. Wildman	Rochester Institute of Technology, 65 S. Plymouth Ave., Rochester 8.
Jazz Society of Rochester	Fred Alati	Box 5506, University of Rochester, University Station, Rochester 20.
Modern Jazz Society	Donald Rieks	215 Ashworth Pl., Syracuse.
Rochester Jazz Society	George Schutz	
Lower Chamber Society of Jazz in Syracuse	Erle E. Irons	
Ohio		
Ohio Northern Jazz Club	Pat Negdil	c/o Prof. Robert P. Price, Ohio Northern University, Ada.
Jazz Singers Club for Anita O'Day	Bill Mumper	378 Pine St., Akron 7.
World's End Jazz, Inc.	James Cox	30 E. Third St., Ashland.
Music for Moderns Club	Herb Grossman	2800 N.E. Rowland Ave., Canton.
Jazz Ohio	Eddie O'Jay	Modern Jazz Room, 2230 E. Fourth St., Cleveland.
Findlay Jazz Society	John Burch	616 S. West St., Findlay.
Antioch Jazz Society	Stephen Schwerner	Antioch College, Yellow Springs.
Dr. Buzzard	Romeo Jackson	Buckeye Review, 423 Oak Hill Ave., Youngstown.
Jazz Unlimited of Youngstown		807 Belmont Ave., Youngstown.
Pennsylvania		
Muhlenberg College Jazz Society	Fred A. Stutman	Muhlenberg College, Box 205, Allentown.
Lehigh Valley Jazz Club	Russell D. Parsons	823 Gibby St., Easton.
Erie Jazz Society	Dr. F. Theuerkauf, Jr.	318 Seminole Drive, Erie.
Charlie Brown Jazz Club, Chapter 2	Denny Goddard	413 Hummel Ave., Lemoyne.
St. Francis College Jazz Club	Jim Rhody	St. Francis College, Loretto.
Time Stands Still Listening Society	Maurice Taksel	1201 Clearview Ave., White Oak, McKeesport.
Pittsburgh Jazz Record Collectors Club	Ken Crawford, Jr.	215 Steuben St., Pittsburgh 5.
Bux-mont Jazz Forum	Roland Fretz	417 Central Ave., Souderton.
Penn State Jazz Club	Bernie Byran	University Park.
Rhode Island		
Jazz 100	James E. Butler	20 Spring St., Westerly.
South Carolina		
Progressive Jazz Club of Allen University	Thomas Fennal	Columbia.
Texas		
Jazz Premieres	Milton Jamail	KTHT, 2418 Mandell, Houston.
South Texas Jazz Club	Jake Trussell	Box 951, Kingsville.
New Directions	Howard Austin	Headquarters Squadron Section 3750th, Technical Training Group, Sheppard Air Force Base, Wichita Falls.
Virginia		
University of Virginia Chapter of National Jazz Fraternity	James J. Lazarus	P. O. Box 3027, University Station, Charlottesville.
Canada		
Edmonton Jazz Society	Bob Darby	L0624-106 St., Edmonton, Alberta.
Bwanists	Vince Dodds	43 Church St., Flin Flon, Manitoba.
Lethbridge Jazz Society	Stew Henderson	816 Seventh Ave., So. Lethbridge, Alberta.
Cardinal Newman High School Jazz Society	Frank Shoofey	Cardinal Newman High School, Montreal, Quebec.
Jazz Society of Williams College	Geoffrey & Richard S. Comber	1435 Drummond St., Montreal, Quebec.
McGill Jazz Society	Steve Coplan	McGill Students Union, 690 Sherbrook W. St., Montreal, Quebec.
Montreal Jazz Council	Jas. Brother & Richard S. Comber	4360 Montclair Ave., Montreal, Quebec.
Traditional Jazz Club of Montreal	Geoff Williams	5240 Randall Ave., Apt. 7, Montreal, Quebec 28.
Jazz Band Society	Robert Robertson	3530 Baird Road, North Vancouver, British Columbia.
Jazzmo Club of Quebec	Jacques Parent	1020 Coulonges St., Quebec.
Heavenly Reason Society	Wilson Winnitoy	2838 Rae St., Regina, Saskatchewan.
Ryerson New Jazz Society	Bill Rayner	50 Gould St., Toronto, Ontario.
Toronto Town Club	Dave Caplan	3255 Bathurst St., Apt. 101, Toronto, Ontario.
University of British Columbia Jazz Society	Shirley Cox	Alma Mater Society, University of British Columbia, Vancouver 8, British Columbia.

Speaker Enclosures: They Make The Big Difference

By Charles Graham

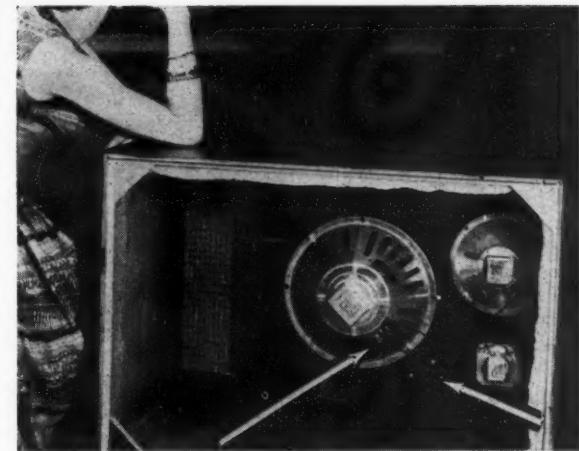
Since the loudspeaker is the weakest link in the chain of parts making up any high fidelity sound setup, the choice of the speaker driver and its enclosure, box, baffle (or what-have-you) housing the driver unit(s) make the big difference in the final result, the sound re-produced.*

It has often been found convenient to use this simple rule of thumb in estimating the rough cost of a speaker system in a complete setup: allow between a third and one half that of the entire setup (exclusive of cabinetry, installation and other extras). Speaker driver units (the loudspeaker outside of its cabinet) which can create pretty fair sound may be had for as little as 5 or 10 dollars, but high fidelity sound cannot generally be approached with less than \$30 to \$50 units (with total components costing \$150 to \$200, exclusive of extras) listed.

We discussed basic loudspeaker principles in the Stereo News Section of March 19; now we're dealing with the enclosure(s) for the electro-mechanical speaker drivers.

The enclosure is made of wood at least $\frac{3}{4}$ of an inch thick, and often heavily braced. Unlike some

*The amplifier (electronics) is very important, as is any link in any chain, but the difference in sound re-produced by a fair amplifier and even the very best, most expensive amplifier will often not be immediately apparent, all other things being equal. The same applies, to a lesser degree with a phono player or an FM (or AM) tuner. Phonograph pickup cartridges display their differences much more than amps and tuners, though usually not so obviously as speakers do.



Bass reflex cabinet with back removed to show 15-inch woofer, left arrow; tweeter, lower right; mid-range driver upper right; and crossover network, right arrow. Note bass reflex port at left. Photo courtesy of Oxford Speakers. Fig. 1.

instruments in which the box or body may vibrate, resonate, or in some other way affect or improve the sound by acting, the loudspeaker enclosure, box, cabinet, baffle or housing must *not* vibrate or otherwise act. It just *contains* the air in back of (and sometimes in front of, too) the driver. It may also direct the air mass, and therefore the sound waves created in the air. (Sound is waves of alternating pressure and rarefaction, or partial vacuum, similar in some ways to waves of water, or ripples).

The loudspeaker cabinet (enclosure) has no effect on the high notes in sound reproduction, and very little effect on the mid-range tones. But it is very important in the reproduction of the bass tones. The speaker cabinet cannot make the bass, but a poor or inadequate housing can prevent even the finest speaker drivers from producing good bass sounds.

Loudspeaker housings differ greatly in appearance, size and price, but they all have one thing in common: they separate the air in front of the speaker from the air behind it. In some cases they do so in such a way that the mass of air behind is carefully joined to that in front to assist in producing certain bass frequencies.

The simplest speaker mounting or baffle is a big board with a hole in the middle of it. The speaker driver is mounted tightly over the hole. A large wall between rooms or a fairly rigid closet door makes a good baffle of this sort if the speaker can be screwed to a round

hole cut in the wood (or a slightly larger piece of wood mounted to the wall). This is called an *infinite baffle*. Any wall, door or other baffling surface over several feet in each direction makes an adequate "infinite" baffle if it's stiff enough not to vibrate.

The logical step beyond using an open-backed cabinet is, of course, to close the back. Yet, while this assures total separation of the front and back of the speaker driver, it creates new problems. If a totally enclosed cabinet is fairly small, bass notes will not sound with as much strength as they would if the same speaker driver were mounted in a large wall—unless, of course, you have one of the modern speakers designed for and sold in a specific sealed cabinet from which it cannot be separated.

The next step after a closed box, or sealed baffle (often called a sealed "infinite" baffle) is the *bass reflex cabinet*. (Figs. 1 and 4.) This enclosure has been popular for many years. It can often yield fine sound. A bass reflex housing is a closed cabinet with one scientifically designed opening, generally in the front below the speaker, whose total enclosed air volume is carefully worked out. The volume of the cabinet and the size of the port (opening) are carefully related to the particular size and model of loudspeaker driver used. Here there is an exception to the bigger-the-box rule. With a bass reflex enclosure, the best size for most 8-inch speaker drivers is somewhat smaller

(Continued on Page 27)

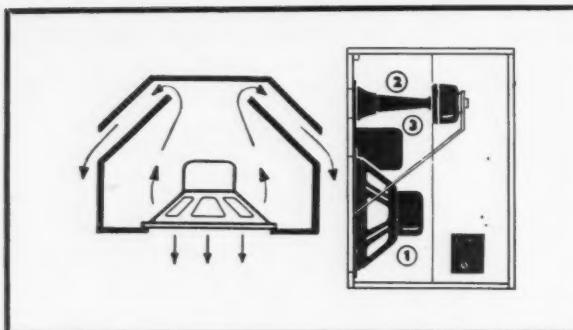
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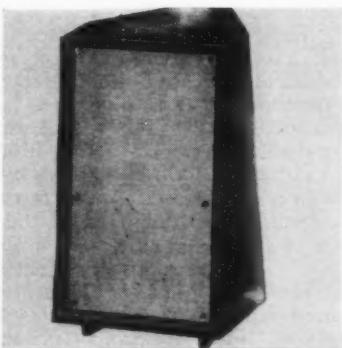
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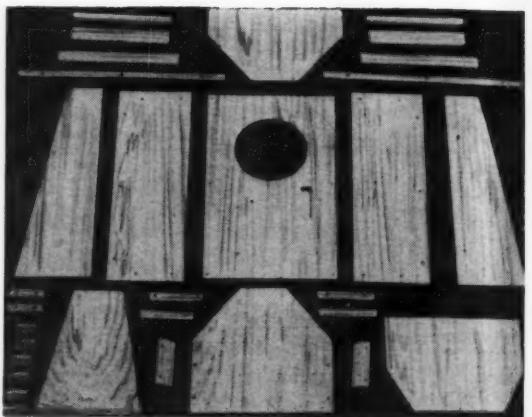
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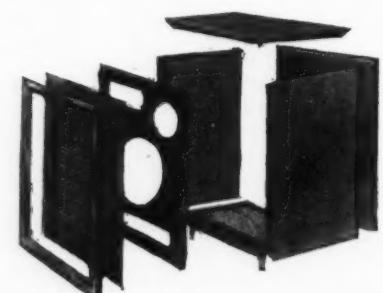
Internal construction of simplified but effective corner folded horn speaker system. Left is diagram of rear loading effect. Unit is seen from above, fits tightly into corner, so walls form extension of horn. Left, (1) is woofer, (2) horn tweeter, (3) crossover network. Courtesy Jensen Mfg. Co. Fig. 2.



Baronet kit corner horn after assembly. Fits into any corner, uses walls for aid to bass notes. Costs \$45 if purchased fully assembled. Electro-Voice, Inc. Fig. 3b.



Pieces supplied precut, ready for assembly into compact corner horn model Baronet, takes eight-inch speaker, costs \$26 as a kit. Electro-Voice, Inc. Fig. 3a.



Typical bass reflex kit shown in exploded view. Bottom slot is bass reflex port. Large circle mounts 12-inch speaker. Small hole is for mid-range cone. Upper left hole takes horn tweeter. Holes not used at first are covered with wood pieces. Allied Radio Corp. Fig. 4.

than the size for most 12-inch drivers. The same principle also applies to 15-inch woofers.*

Many bass reflex cabinets will work fairly well with numerous speaker drivers. For best results, the recommendations of the maker of the driver unit(s) should be followed. There are many variations of the bass reflex principle, some under names which don't make it apparent that this is what they basically are. Some variations use ducted ports, with a pipe projecting into the cabinet to add to the effective length of the air path from the rear of the cone. Others use a number of small holes to equal the area of a larger port opening, at the same time involving other acoustic principles. The bass reflex idea is an old one, as sound engineering goes, but it can give very good sound if properly used.

The next important development after bass reflex was the horn speaker for bass frequencies. Developed to a high art and brought to prominence primarily through the work of pioneer Paul Klipsch, who has made many important contributions to audio, the bass horn is still regarded by a large segment of engineers and audio people as the finest way to get top quality bass sound. Klipsch's principles have been used both with and without proper license and/or application in scores of housings. The true Klipschorn is a substantial structure which goes into a room corner and costs several hundred dollars. Kits for making K-horns are available from Electro-Voice, and other kits featuring adaptations like those in Figs. 2 and 3a, 3b provide good sound at lower prices.

In the last few years there has been a strong trend toward getting very good bass sound from smaller and smaller enclosures. Reviewed briefly in the first Stereo News loudspeaker article on March 19, the R-J speaker system was a significant step in the direction of good sound from smaller cabinets. Later came others, most notably the acoustic suspension principle of Acoustic Research, Inc. There have been many variations of the principles involved in these two developments, some adequate, others not. AR, for example, has licensed another company, KLH, to use its patents and KLH speakers are very close to the

*Woofers are cone driver units, 8, 12 or 15 inches in diameter. Tweeters may be cone units 2 to 5 inches in diameter, or may be small horns. Mid-range speakers if used, are either cone units or horns.

ARs in sound, price and size. Some experts prefer one, some the other, but most agree that they are very similar. Especially with stereo, where the two speakers or speaker systems should be about 8 or more feet apart, it becomes important, when you have just so much space in which to stretch, to get units as small as possible without sacrificing much sound quality. The trend to smaller units will continue.

Today there are on the market many enclosure kits that are very good buys. One can save $\frac{1}{3}$ the cost of a cabinet, sometimes almost half, by buying a kit and putting it together at home. Most kits take only an hour or two, require only a screwdriver. Even the glue that some need is usually packed along with the screws, instructions, and pre-cut wood pieces—and even sandpaper and frequently stain and shellac.

Among these kits are those which Electro-Voice, University, Allied Radio (Chicago), Lafayette Radio (NYC) and the Heath Co. supply.

Many good speaker enclosures, both kits and assembled units, have front panels with several openings temporarily sealed by pieces which can be taken off later by removing four wood screws, revealing pre-cut openings for additional speakers. For example, in Fig. 4 the Lafayette kit has a front panel with four openings. This sort of enclosure might be purchased at the beginning along with just a wide-range 12-inch speaker driver for mounting in the largest circle cutout. The other two openings above that circle would be sealed with pieces of wood until the budget allowed purchasing either a horn tweeter, which would mount in the upper, smaller rectangular opening, or a cone mid-range or tweeter unit (which would be mounted behind the smaller upper circular cutout) or both a tweeter and a mid-range unit. This sort of add-a-unit procedure, popular with audiophiles, is recommended. It would be better to get the best cabinet and a fairly good all-in-one speaker at the beginning, adding on gradually, rather than to get a cheaper multi-unit system at the beginning.

If you are pretty handy with tools or like to work with wood you may find one of the sets of detailed plans for building your own speaker enclosures—from scratch—entirely practical for you. The J. B. Lansing Co., makers of a line of excellent speakers drivers, have such detailed large drawings available, as do the Jensen

Mfg. Co., Electro-Voice, Inc., and others.

The easiest way to house a speaker inexpensively is to put it in a closet door, a door between rooms, or in a cabinet door, even if that is not quite as rigid or large as it ought properly to be. Later you might put that speaker (with or without additional drivers to extend its frequency coverage) into a better, more elaborate, larger, or more rigid enclosure. This would allow purchase of a very good wide-range speaker at the beginning, using it just as a woofer later.

In putting together multi-unit speaker setups, that is, two-way (woofer-tweeter) systems or three way (woofer-mid-range, tweeter) ones an additional unit is needed: a *crossover network*. This is a small unit (or two), Figs. 1 and 2, which separates the low notes from the high, sending each range to the correct loudspeaker driver. The crossover is usually mounted or simply placed inside the enclosure along with the other units. But it can be put almost anywhere.

Connections between loudspeakers and amplifiers, and between the various speaker drivers and the crossover, are easily made with any convenient wire. So-called "zip-cord" (electric lamp cord) or TV lead ("300 ohm lead-in") are convenient, durable and inexpensive. Connections are made with a screwdriver, though some speakers don't even need that tool. All terminals on speakers, crossovers and amplifiers are clearly marked today, and most people can make the connections in five minutes just by reading the simple instructions always supplied.

The most important rule in selecting a speaker is to listen for yourself. Listen to friends' sets. Listen in audio showrooms. Compare the sounds. Bear in mind that the treble sounds are mostly a function of the particular recording, the pickup and the driver units. The bass sounds are dependent on those things too, but also on the *enclosure*. A speaker driver which sounds fine in one cabinet or one room may sound quite different in another situation. There are controls on every amplifier for altering the bass and treble sounds greatly. Make use of these controls in comparing loudspeaker sounds. Remember that the controls are there to be used. Use them.

The next Stereo News Section will include a special discussion of phonograph changers, players and turntables.



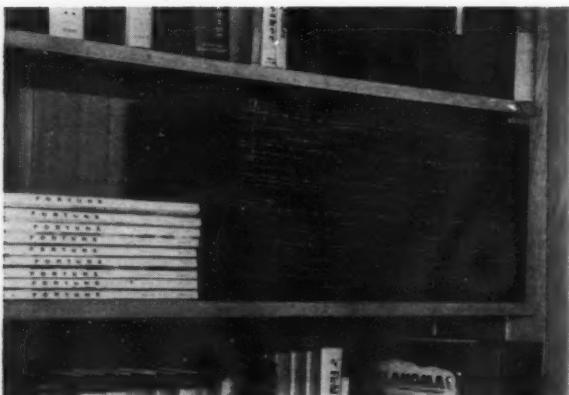
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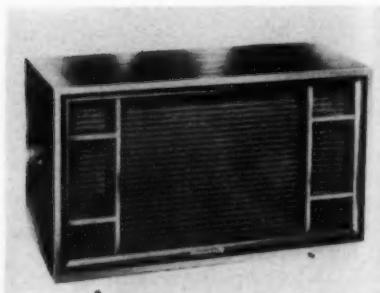
bottom slot speaker makes horn with wood



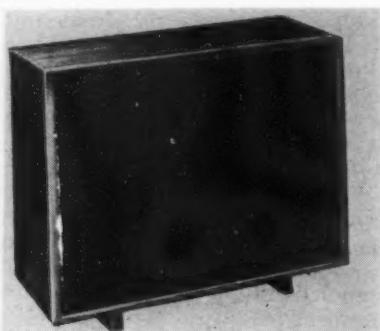
N E W Products



Typical appearance of compact bookshelf-speaker in place. Unit comes ready to install with heavy duty eight-inch driver. Argos Products Co.



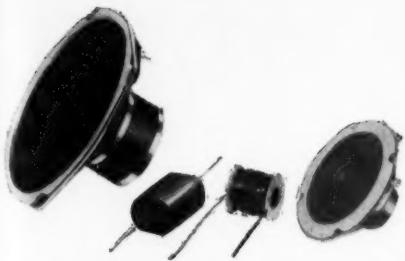
University S-10 two-way system has heavy 12-inch woofer, horn tweeter, and crossover. Stands horizontal or vertical. \$139.



Bass reflex enclosure kit comes ready for assembly and staining. Includes adapter permitting use of 15-inch or 12-inch speaker. Tweeter may be added later. Sold by Allied Radio, costs \$36.95.



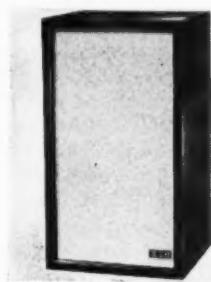
Speaker system kit for improving sound of tape recorder, TV set, radio or portable phonograph. Readily assembled, makes economical second channel enclosure for stereo. Less 12-inch speaker, \$29.50.



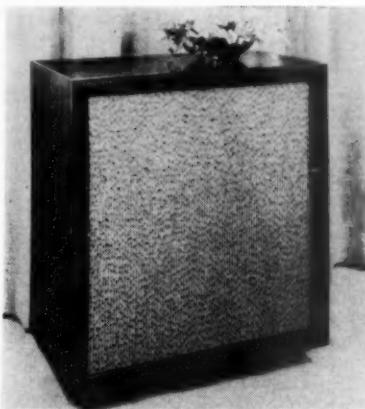
G.E. two-way speaker system before mounting in baffle. Left is heavy woofer, right cone tweeter, middle units are crossover. Total cost: \$29.95.



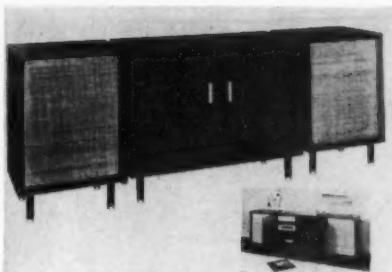
Wharfdale C-500 sand-filled corner enclosure. Not a corner horn, despite appearance. Corner placement produces more sound output than placement along a wall. Small vents at bottom left and right act somewhat like a bass reflex port. Model C-500 costs \$180. Similar model with less finely-finished wood is \$115. Both prices are exclusive of drivers.



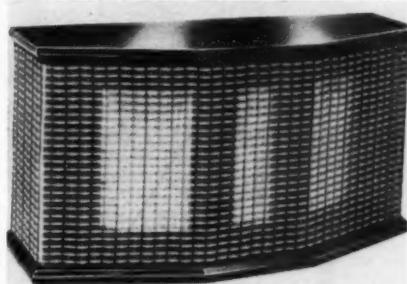
KLH acoustic suspension system, Model Six speaker. Compact size is engineered so that the air in the cabinet is part of the loudspeaker's mechanical suspension. Cost of unit, supplied only complete, is \$124.



Medium-sized infinite-baffle-type enclosure. Made by Audio-Tech Labs. It is supplied complete with heavy-duty 15-inch woofer, separate tweeter, and tweeter volume control.



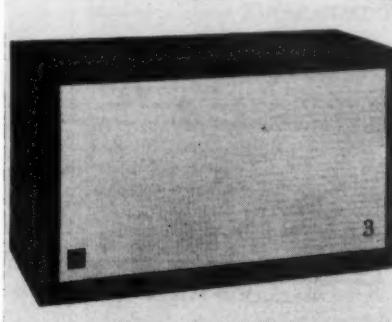
Matched furniture cabinets with end units, bass reflex cabinets for stereo. Without components or speaker drivers, costs about \$275. Made by Murniture Craftsmen Inc.



Compact electrostatic tweeter unit covers sounds from 5,000 cycles up. This particular unit, sold by Lafayette Radio, is imported from Japan. A similar unit sold by Radio Shack Corp. has received high testing bureau rating. Cost: \$27.50.



James B. Lansing's superstereo system in one large enclosure. Two heavy-duty 15-inch woofers produce bass inside large folded horn. Two midrange horns beam sound into the room off the curved center section. Two high-frequency tweeters aim almost straight out from each end of unit. Benny Goodman is seen here prior to shipment of a Paragon speaker system to his home. Cost complete: about \$1,800.



Acoustic Research's new system incorporating newly-developed tweeters. Woofer is special unit using air volume of cabinet as part of mechanical suspension for speaker cones. Two dissimilar tweeters cover different parts of high frequency range. Cost complete: \$220.



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This Is Always; Let There Be
Love; All Of You and 3 others.*

WP-1253 — STEREO-1020

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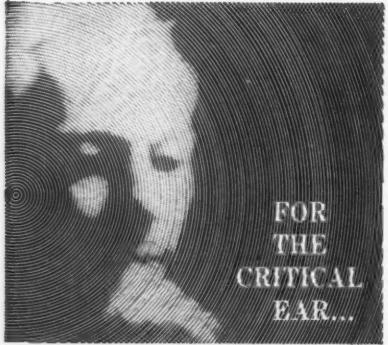
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To See The Light; In A Mellow
Tone; Day Dream; In A
Sentimental Mood; Sittin' And
A Rockin'; Azure and 3 others.*

WP-1250 — STEREO-1018

WORLD PACIFIC RECORDS

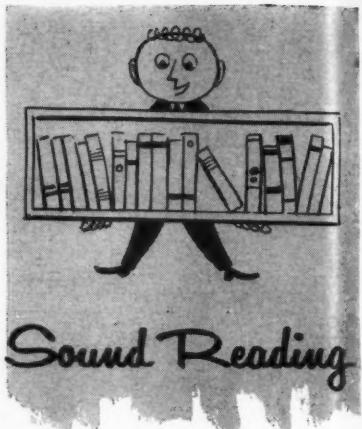


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Sound Reading

(Ed. Note: Following is a list of current manufacturer literature in the stereo and high fidelity field. If you wish to receive any of it, indicate your choices and mail to Stereo, Down Beat, 2001 Calumet Ave., Chicago 16, Ill. Enclose remittance where a price is designated.)

Allied Radio: 400 page catalog of hi-fi kit and components. Free
Apparatus Dev. Corp.; FM station list and FM antenna catalog 25c

Electro-Voice Speaker Plans—Do-it-Yourself Books and kit Instructions with complete plans, detailed drawings. List and prices (ranging from .75 to \$1.00) Free

Electro-Voice: ABCs of High Fidelity and a Stereo Primer. 12 in. LP and stereo disc.. \$1.50

E-V: How to Choose and Place Stereo Equipment in the Home—22 pp. Free

Heathkit Stereo booklet pictures and describes all Heath kits including several speaker kits Free

J.B. Lansing cabinetmakers' plans for all Lansing enclosures, with bill of materials. Ask for list and prices..... Free

Jensen: Bulletin JH-I (speakers, enclosures, kits) Free

Lafayette: Catalog 590. 260 pages including kits and components Free

Pilot: Stereo and You. Components and consoles..... Free

Shure: High Fidelity. Booklet covering stereo and monophonic tone arms, and cartridges Free

University Loudspeakers Guide to Stereo and Mono speaker systems Free

Weathers' Audiophile's Album of stereo equipment..... Free

Records
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"Yeowie! Here's a whole chest full of Jensen Cartridges!"

in review

- Records
- Blindfold Test

- Jazz Record Buyers Guide
- Caught in the Act

Records are reviewed by Gene Lees, George Hoefer, Richard Hadlock, John A. Tynan, and Don Henahan (classical). Ratings: ★★★★ Excellent, ★★★ Very Good, ★★★ Good, ★★ Fair, ★ Poor.

CLASSICS

Leonid Kogan

■ LEONID KOGAN PLAYS Beethoven: *Sonata No. 9 for Violin and Piano in A Major, Op. 47* (Kreutzer), and Schumann: *Fantasy in C Major, Op. 131*.—MGM CG 30003. Pianists: Grigori Ginsburg in the Beethoven; Andrei Mitnik in the Schumann.

Rating: ★★★★

■ ENCORES BY KOGAN.—Victor LM 2250: Nardini *Adagio*; Shostakovich: *Four Preludes*; Mendelssohn: *Song Without Words, Op. 62, No. 1*, (*May Breezes*); Kreisler: *Caprice Viennois*; Khachaturian: *Dance of the Ayshe* (from *Gayne* ballet); Vieuxtemps: *Rondino, Op. 32, No. 2*; Debussy: *Clair de Lune*; Prokofiev: *Masques* (from *Romeo and Juliet*); Bloch: *Ningua* (from *Baal Shem*); Glazounov: *Entr'acte* (from *Raymonda*); Sarasate: *Capriccio Basque, Op. 24*. Pianist: Andrei Mitnik.

Rating: ★★★★

Both these recordings will be acquired and studied by violinists and fanciers of violin music. Victor provides a wide-ranging selection (some of it agreeably unfamiliar) in which Leonid Kogan's talents are put on display. And what a display it is. Here is a technique as sure as that of Heifetz, but with a more caressing tone. The recording itself is more reverberant than MGM has captured, closer up, and to some extent less true to concert reality. But given the material, no complaints. It is a microscopic study of violin virtuosity by one of Russia's greatest fiddlers—which means one of the world's greatest.

Of wider musical interest is the MGM disc. This is Kogan's first Western recording of the Kreutzer Sonata, and it can take its place at the top of the heap along with any version available. It is clean and faultless, intellectual but not tortured. Kogan rises easily to the concerto style that the Kreutzer demands.

The value of the MGM recording is increased greatly by Kogan's warm and polished presentation of the Schumann *Fantasy*, an oddity of the violin repertoire that is rather unjustly ignored these days. Schumann wrote two fantasias in C major, one the famous piano work, the other this characteristic if admittedly wandering Op. 131. First performed with orchestra, the violin *Fantasy* also was transcribed by the composer for piano accompaniment, and is heard here in that form. Architecturally it sprawls, as its free-form title would suggest, but it is a vital work, full of lyricism that Kogan exploits beautifully. As a virtuoso's vehicle it has much to offer: listen to Kogan's fantastic arpeggiated chords in the finale if you want a revelation of accuracy and ease.

■ SYLVIA MARLOWE—MUSIC FOR THE HARPSICHORD—DL 10001: Haydn *Sonata No. 37 in D Major*; Couperin: *Les Baricades Mysterieuses* and *Le Tic-Toc-Choc* on *les maillotins*; Rameau: *Gavotte and Variations*; and *Tambourin*; Daquin: *Le Concours*; McPhee: *Lodge Delém*; Mozart: *Sonata in C Major, K. 545*; Purcell: *Ground in C Minor*; Byrd: *Lord Willoughby's Welcome Home*; Handel: *The Harmonious Blacksmith*; Hauff: *Three Bagatelles*.

Rating: ★★★★

Here is one of the most delightful harpsichord records ever turned out. Sylvia Marlowe, a handsome lady with tastes that range from the 16th Century to tomorrow, has gathered a selection that is enjoyable listening and remarkably solid as music. She plays the older composers such as Couperin and Rameau with respect but with vitality—none of your stuffy academic reverence here. And she proves that the harpsichord is worthy of the respect of modern composers, too, with pieces by McPhee and Hauff. Among the gems on this record is a short but noble chaconne by Purcell, his *Ground in C Minor*. The harpsichord sound is bright and authentic, but not nervously jangling.

JAZZ

Don Bagley

■ THE SOFT SELL—Dot DLP 9007: *The Soft Sell; Manitou; Dot-Cats; For Heaven's Sake; It's Cooler Inside; Paul's Blues; The Boy Next Door; Never Let Me Go; Pitchin' Easy; Say Si Si.*

Personnel: Don Bagley, bass-leader; Paul Horn, flute, alto flute, piccolo; Tommy Loy, French horn; Jimmy Rowles, piano; Shelly Manne, drums.

Rating: ★★★½

It's pleasant these days to see some originality and thought go into an album of this type. The formula is simple: side one is devoted mainly to the horns of newcomer Tommy Loy, a jazz French hornist of authority and ample technique, and reedman Paul Horn; the B side consists of the piano-bass-drums trio. The former combination is wispishly dreamy on *For Heaven's Sake*, waxes "west coastish" on the uptempo *Inside*. Distinguishing voice is the horn of Loy who may become a gentle but pervasive jazz voice in time to come.

Apart from some excellent bass statements, meticulously fingered and sonorously intoned by Bagley on the B side, the chief credits go to pianist Rowles. With velvet touch and succinct lyricism he further contributes to the puzzle of his relative neglect on records in recent years. Manne is the epitome of taste; and, if the taste be largely that of ham, every accent is where it should be, every break adds up to sound drum sense.

This is a most pleasant album not without a few surprises. The ex-Kenton-Les Brown bassist proves that, in order to swing, it is not necessarily necessary to scream.

Berklee School Students

■ JAZZ IN THE CLASSROOM—Berklee, Vol. II: *Sernet's Dream; Blue Print; Yesteryears; The Long Wait; Sweet Talk; New Warmth; My Elegy; Blue Beau; Deep Six; I Would If I Could*. Personnel: Herb Pomeroy, conductor; Charlie Mariano, lead alto and sax section coach; Everett Longstreth, lead trumpet and brass section coach (all three are faculty members). Student personnel: Edward Armour, John Hening, Daniel Nolan, Jr., John Weaver, trumpets; Paul McLeod, Edwin Morgan, Jack Wertheimer, Richard Wright, trombones; Anthony Bisazza, alto; Anthony Osiecki, Dodge Terlemezian, tenors; Nick Brigante, baritone; Charles Bechler, Robert James or Joe Zawinul, piano; Gene Cherico, bass; Harry Brown, drums; Gabor Szabo, guitar; Monty Stark, vibes; Toshiko Akiyoshi, Bechler, James Aris Mardin, James Progris, Wright, composition and arrangements.

Rating: ★★★★

No tolerance is required to give this LP its high praise. If some of the faults you'd expect of student performance (a certain careful-footed quality, an excess of diffidence) are present in this work of Berklee School of Music Students, they are compensated by a freshness, sincerity and directness of both composition and playing that more seasoned musicians, sadly, seem almost always to lose.

There is some excellent writing here, tending to greatest effectiveness in the small-group works—where, incidentally, the warmest and best ensemble playing is heard.

Some of the young soloists are precocious, to say the least. Standouts are trombonists Morgan and Wright. Wright, who also plays bass trumpet here, has, like every student on the disc, an identifiable idol. But there is something original and personal in his playing, a quality of delicacy and sensitivity which, it is to be hoped, he will not lose.

This disc augurs awfully well for the future of Berklee—and jazz.

Harry Edison

■ THE SWINGER—Verve MG V-8295: *Pussy Willow; The Very Thought Of You; Nasty; The Strollers; Sunday; Fair Ground*. Personnel: Harry "Sweets" Edison, trumpet; Jimmy Forest, tenor; Jimmy Jones, piano; Freddie Green, guitar; Joe Benjamin, bass; Charles Persip, drums.

Rating: ★★★★

Sweets has for years been recognized (and loved) as master of the muted blues trumpet sound. His work on many recordings emanating from Hollywood studios during the past few years has stood out like a bump on an egg. Since Sweets moved to New York, Nelson Riddle's orchestra hasn't sounded the same.

In this set the perennial Edison glows with an incandescence unmatched by most members of the younger crop of trumpeters. His penchant for muted relaxation gets an easy workout on *The Very Thought Of*



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You to which tenorist Forrest contributes with taste and tonal strength. Forrest, who deserves to be heard much more on record in appropriately talented company, is compelling on *Nasty*, an evil uptempo blues.

The rhythm section, blessedly boosted by Green's punching guitar, is ideal. No showoffs; just honest time-keeping.

This is the kind of straightforward, utterly groovy small group jazz too rarely heard nowadays. Pianist Jones (who, incidentally, played at Art Tatum's funeral services) is a crisp-toned and flexible delight. As for Edison, the west coast is incalculably poorer without him.

Red Garland

■ ALL KINDS OF WEATHER — Prestige
7148: *Rain; Summertime; Stormy Weather; Spring Will Be A Little Late This Year; Winter Wonderland; 'Tis Autumn.*

Personnel: Red Garland, piano; Paul Chambers, bass; Art Taylor, drums.

Rating: ★★★

There's an easy shirt-sleeves atmosphere about this set that makes the album ideal as an interlude between records of harder, more driving jazz. Garland is a pianist of discrimination and delicate taste. When called upon he can dig in and wail with the best of them; this session obviously was not an occasion for working up a head of steam.

Through the first four tracks Garland meanders with pleasant drowsiness. *Wonderland* begins ordinarily enough, but soon a touch of humor begins to creep

into the pianist's statements. What follows is one of the surest pieces of evidence on record that jazz can be a lot of fun. Garland's sense of humor here is quiet but telling and quickly communicates to Chambers and Taylor who follow through with congruous quips. At any rate, the track is quite delightful and the spontaneity of the humor is probably due to the silliness of the melody. And there's plenty of room for everything in good music—even silliness.

Coleman Hawkins

■ COLEMAN HAWKINS/SOUL — Prestige
7149: *Soul Blues; I Hadn't Anyone Till You; Groovin'; Greensleeves; Sunday Mornin'; Until The Real Thing Comes Along; Sweetnin'.*

Personnel: Hawkins, tenor; Kenny Burrell, guitar; Ray Bryant, piano; Wendell Marshall, bass; Osie Johnson, drums.

Rating: ★★

There used to be a time, when jazzmen played the blues in a recording studio, that the rhythm section was content to lay down a straight, four-to-the-bar pulsing beat. Until recently, apparently, this system worked out fine. Then it seems vulgarity and crudity thrust in their twin heads so that nowadays on many albums from New York it is well-nigh impossible to hear a straight, unaffected blues. The drummer must parody the traditional after-beat; the pianist is impelled to pound out childishly obvious figures and patterns. Such is the case in the first track, *Soul*

JAZZ RECORD BUYER'S GUIDE

For the benefit of jazz record buyers, *Down Beat* provides a monthly listing of jazz LPs rated four stars or more during the preceding five-issue period. LPs so rated in this issue will be included in the next listing.

★★★★★

- Coleman Hawkins, *The High and Mighty Hawk* (Felsted 7005)
- Mahalia Jackson, *Newport 1958* (Columbia 1244)
- Michel Legrand, *Legrand Jazz* (Columbia CL 1250)

★★★★½

- Edmond Hall, *Petite Fleur* (United Artists 4028)
- Herb Pomeroy, *Band in Boston* (United Artists 5015)

★★★★

- Nat Adderley Quintet, *Branching Out* (Riverside 12-285)
- Dave Brubeck Quartet, *Newport 1958* (Columbia 1249)
- Bob Florence, *Name Band, 1959* (Carlton 12/115)
- Freddie Gambrell with Ben Tucker (World Pacific 1256)
- Stan Getz, *The Steamer* (Verve MG V 2894)
- The Hi-Lo's, *And All That Jazz* (Columbia 8077)
- Earl Hines, *Earl's Backroom* (Felsted 7002)
- Paul Knopf, *Enigma of a Day* (Playback 501)
- Gene Krupa plays Gerry Mulligan Arrangements (Verve MG V 8292)
- George Lewis, and his New Orleans Stompers (Blue Note 1208)
- The Mastersounds, *Flower Drum Song* (World Pacific 1252)
- Hal McKusick, *Cross Section—Saxes* (Decca 9209)
- Oscar Peterson Trio, *On the Town* (Verve)
- Zoot Sims-Bob Brookmeyer, *Stretching Out* (United Artists UAL 4023)
- Rex Stewart-Cootie Williams, *Porgy and Bess Revisited* (Warner 1260)
- Annie Ross sings a Song of Mulligan (World Pacific 1253)
- Larry Senn, *Jazz Band Having a Ball* (Dot 9005)

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There's wonderful news from

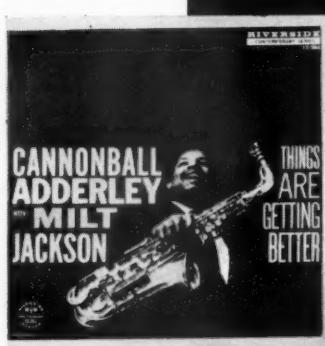
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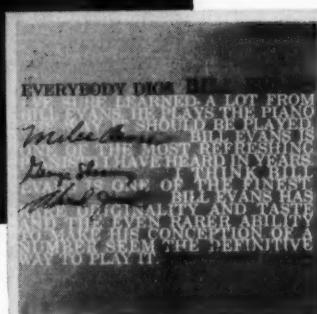
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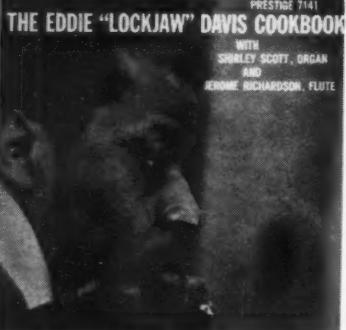
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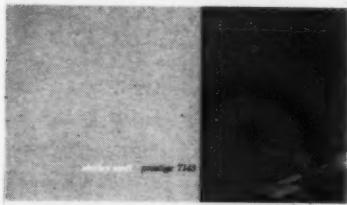


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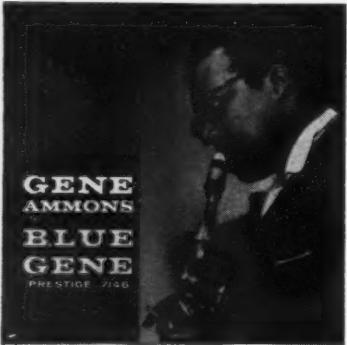


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Blues. Nobody, particularly Osie Johnson, seems to care and even Bean blows without much direction. The notes describe this track as "old-timey," aver that "... Johnson accents the back beat which furthers the piece's mood." But that doesn't contribute an excuse for deliberate vulgarity in any art. Whose idea it was to play in this irresponsible manner goes unexplained. Whose "soul" is this, Faust?

The rest of the set is, on the whole, little improvement over that first track. Hawk plays with *Greensleeves* as if he wanted to beat it to death, is similarly tasteless on *Comes Along*.

For the rest, Burrell is by far the most discriminating contributor. Marshall pours out the bass line with dedication. Bryant is heard in several fluent solos.

But is this the Hawk of *Body And Soul*?

Coleman Hawkins

[M S] THE GENIUS OF COLEMAN HAWKINS —Verve MG V-8261: *I'll Never Be The Same; You're Blase; I Wished on the Moon; How Long Has This Been Going On; Like Someone in Love; My Melancholy Baby; Ill Wind; In a Mellotone; There's No You; The World Is Waiting for the Sunrise; Somebody Loves Me; Blues for Rene.*

Personnel: Hawkins, tenor; Oscar Peterson, piano; Herb Ellis, guitar; Ray Brown, bass; Alvin Stoller, drums.

Rating: ★ ★ ★

Here is the Hawk in flight, brilliantly eloquent, the epitome of taste and always swinging hard. So different in this set from the Prestige LP on which there appeared to be more chagrin than jazz, it is hard to believe both albums were made by the same man.

Bean's blowing ranges from the almost caressing treatment (on *I'll Never*) to swiftly swooping wailing on *The World*. The accompaniment is, for the most part, restrained. In fact, Stoller is a little too restrained throughout.

This is good Hawkins and worthy of a place in any collection despite the poor recording quality.

Milt Jackson

[M S] BAGS AND FLUTES —Atlantic 1294: *Bag's New Groove; Sandy; Midget Rod; I'm Afraid The Masquerade Is Over; Ghana; Sweet and Lovely; Connie's Blues.*

Personnel: Jackson, vibes; Frank Wess (tracks 2, 3, 4, 5, 6) and Bobby Jaspar (tracks 1, 7), flute; Hank Jones (tracks 2, 3, 4, 5, 6) and Tommy Flanagan (tracks 1, 7), piano; Kenny Burrell, guitar; Percy Heath, bass; Art Taylor, drums.

Rating: ★ ★ ★

The Master Bell Ringer strolls through another parcel of blues and ballads with the effortless 2/4 gait which has come to be identified as "funky". So large is Jackson's influence on those around him that the secondary soloists on this record seem incapable of playing more than a few disconnected Bags-like ideas. It is not unlike the situation revealed by Bix Beiderbecke's recordings or, more recently, Dizzy Gillespie's early big band sides, where every soloist sounded like the Big Man on the date.

In terms of artistry, Jackson looms far above of his playmates, including the talented Frank Wess. Still, it is not easy for many persons to endure any vibraphone for some forty minutes with nothing but wispy flute solos, some routine electronic guitar passages, and unimpassioned piano interludes to relieve the murky dinging of the miniature carillon with the electric vibrato. It is like sitting through a movie that is slightly out of focus from beginning to end.

The ballads are more effective than the blues, which are comprised largely of tired lines and obvious now-I-am-going-to-play-some-low-down-blues statements.

Stan Kenton

[M S] THE STAGE DOOR SWINGS —Capitol T1166: *Lullaby of Broadway; The Party's Over; Baubles, Bangles and Beads; Ev'ry Time We Say Goodbye; Whatever Lola Wants; Bali Ha'i; Hey There; Younger than Springtime; On the Street Where You Live; I Love Paris; I've Never Been in Love Before; All at Once You Love Her.*

Personnel: Stan Kenton, piano; Jack Sheldon, Frank Huggins, Al Sunseri, Bud Brisbois, Bill Catalano, trumpets; Archie LeCoque, Bob Olson, Bill Smiley, Jim Amlot, Kent Larsen, trombones; Bill Perkins, Bill Trujillo, Steve Perlow, Lennie Niehaus, Bill Robinson, saxes; Red Kelly, bass; Jerry McKenzie, drums.

Rating: ★ ★ ★

This album represents the only released record of the band Kenton took on tour during the early part of this year. At present writing Niehaus, Sheldon, Perkins, Kelly and McKenzie have departed which means another term for the leader of forging a nucleus of a new band.

In this set of established show tunes, all of which were arranged by Niehaus, the fabled Kenton penchant for experimentation and trail-blazing is stowed away. Basically, this is a dance album—and a pretty good one, at that. Niehaus' charts are clean, uncluttered, uncomplicated and decorated by the forceful solos of LeCoque (*Broadway*), Trujillo, Sheldon (*Party's Over*), Niehaus (*Baubles and Hey There*), Robinson (*Lola*), Perkins (*Bali* and *All At Once*) and Larsen (*Paris*). Sheldon's work is particularly noteworthy. Especially effective in stereo.

Irene Kral

[M S] THE BAND AND I —United Artists UAL 4016: *I'd Known You Anywhere; Detour Ahead; Comes Love; Everybody Knew But Me; Lazy Afternoon; What's Right For You; I Let a Song Go Out of My Heart; Memphis in June; This Little Love; The Night We Called It a Day; It Isn't So Good; Something to Remember You By.*

Personnel: Irene Kral, vocals. The Herb Pomeroy band: Herb Pomeroy, Lenny Johnson, Augie Ferretti, Nick Capezuto, Bill Berry, trumpets; Gene DiStasio, Joe Ciavardino, Bill Legan, trombones; Dave Chapman, Charlie Mariano, Varty Haroutounian, Joe Caruso, Jimmy Mosher, saxes; Ray Santisi, piano; John Neves, bass; Jimmy Zitano, drums.

Rating: ★ ★ ★

Besides being Roy Kral's sister, Irene is the former vocalist with Maynard Ferguson's band. This is her first album.

There is nothing particularly individual in Miss Kral's voice, but she shows fine jazz feeling, an excellent sense of phrasing, adequate range and a warm, unaffected sound. The overall quality of her voice, however, lacks that indefinable dynamism without which jazz eludes a singer. Her choice of tunes, though, bears no censure. She treats *Lazy Afternoon* with the sensitivity it merits, her bright delivery on *Anywhere* is effective and her approach to *Detour* is forthright, intelligent and honest.

It's too bad that a singer of Miss Kral's calibre does not have the opportunity to work all the time with the spirited Pomeroy crew which here does full justice to the charts of Al Cohn and Ernie Wilkins.

Matlock-Miller-Van Eps, et al

[M S] PETE KELLY LETS HIS HAIR DOWN —Warner Bros. 1217: *The Blue Side—Peacock (Miller); Turquoise (Matlock); Periwinkle (Van Eps); Midnight (Schneider); Dresden (Sherman); Sapphire (Catheart); The Red Side—Flame (Schneider); Magenta (Sherman); Rouge (Miller); Carnation (Van Eps); Vandyke (Matlock); Lobster (De Naut and Fatool); Fire Engine (Catheart).*

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COUNT BASIE AND HIS ORCHESTRA SWINGS / TONY BENNETT SINGS
BASIE / BENNETT



ROULETTE

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BIRD IS GONE... AND PRES, TOO!

But, fortunately for us, these 2 titans of the sax each left his indelible stamp upon the music of Jazz . . . the music he so importantly helped to mold! Mixed with the sadness that came to Jazz fans and musicians alike with the news of *Lester Young's* untimely death (as it was with *Charlie Parker's* a few years back), was the knowledge that their heritage would remain with us through the magic of the recording industry. **SAVOY RECORDS**, long known as a pioneer in the field of modern Jazz, was privileged to record *Charlie "Bird" Parker* during the major portion of his productive career. Magnificent recording dates with such other Jazz luminaries as **MILES DAVIS, JOHN LEWIS, BUD POWELL, DIZZY GILLESPIE**, and **MAX ROACH** produced sides that will remain all-time Jazz classics. You can hear such great tracks as *Now's The Time, KoKo, Donna Lee, Billie's Bounce, Parker's Mood*, and others in 5 long-playing albums that include re-mastered versions of original and alternate "takes" from these great historical modern jazz recording sessions. Titles of the albums, available at your dealers, are: **CHARLIE PARKER MEMORIAL**, vol. I, mg 12000 . . . **THE IMMORTAL CHARLIE PARKER**, mg 12001 . . . **CHARLIE PARKER MEMORIAL**, vol. 3, mg 12009, . . . **THE GENIUS OF CHARLIE PARKER**, mg 12014 . . . and **THE CHARLIE PARKER STORY**, mg 12079, with interesting and provocative liner analysis by John Mehegan of Bird's greatest recording session. . . . In the same category, 2 new memorial albums of Pres classics are now out! **LESTER YOUNG MEMORIAL**, mg 12071 and **THE IMMORTAL LESTER YOUNG**, mg 12068 contain original and alternate "takes" by the great tenor sax stylist fronting both combos and a big band with Count Basie and most of his men. These, too, are all-time tracks from Prez' classic period, and include titles like *Basie English, Tush, Exercise In Swing, Blue Lester Ding Dong, Indiana, and Ghost Of A Chance*. . . . Don't miss either of these two memorial groups in your library! More jazz next month.

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Personnel: Eddie Miller, tenor; Matty Matlock, clarinet; Dick Cathcart, cornet; Moe Schneider, trombone; Ray Sherman, piano; George Van Eps, guitar; Jud De Naut, bass; Nick Fatool, drums.

Rating: ★ ★ ★

Here are 13 tracks of the blues in most of her shades, blends and subtle shiftings. Pete Kelly, of course, has nothing to do with the proceedings, save for lending his name (Jack Webb) to the production and, presumably, playing for the session as some well-heeled bandleaders have been rumored to do. The rumors are all apocryphal and Pete Kelly is a myth, anyway, so there you are . . .

Low-tempered, gentle jazz, this set consists of quiet, utterly relaxed blowing by that group of Dixieland veterans of the 'Thirties now settled in studio work on the west coast. Each man says his piece solo, backed by the solid rhythm section and in the hue of his choosing. The result is some very good, unpretentious speaking on the eternal blues. *Lobster* is just goodnatured tomfoolery.

These men are too tried and true to be angry. What they have to say is told with a mellow maturity rather rare today.

Blue Mitchell

■ ■ ■ **OUT OF THE BLUE**—Riverside RLP 12-293: *Blues On My Mind; It Could Happen To You; Boomerang; Sweet-Cakes; Missing You; When The Saints Go Marching In*.

Personnel: Mitchell, trumpet; Benny Golson, tenor; Wynton Kelly, piano; Paul Chambers (tracks 2, 5, 6) and Sam Jones (tracks 1, 3, 4), bass; Art Blakey, drums.

Rating: ★ ★ ★

Mitchell's uncommon (these days) affection for lyricism and his willingness to blow good-humored jazz without flicking valves or constructing phony *tours de force* may mean a new era is upon us—an era dominated by traditional principles of music, ending the importance of the virility contests by which many jazzmen of the recent past have sought to establish their superiority. For here is a newcomer to the New York scene who is making no attempt to blow faster, higher, or louder than other trumpet players; he seems to be playing music simply as he hears it.

Although Mitchell is not a strongly individual voice as yet, there is every reason to believe he will be if he continues to regard the trumpet as a means of making music rather than a key to personal prestige.

Golson's fleshy tenor sound, highly personal and in the wide-open Hawkins tradition, is an attractive and sensible companion to Mitchell's replete tone.

The rhythm section is consistently supportive and cohesive. Art Blakey is to be commended for his taste and unobtrusive swing throughout the date.

Music Inn Concert

■ ■ ■ **HISTORIC JAZZ CONCERT AT MUSIC INN**—Atlantic 1298: *Blues in E-flat; In A Meltonite; The Quite Time; Body and Soul*.

Personnel: Jimmy Giuffre, tenor and clarinet (tracks 1, 2, 3); Pee Wee Russell, clarinet (track 1); Rex Stewart, cornet (track 2); Herbie Mann, flute (track 4); Teddy Charles, vibes (track 3); George Wein (tracks 1, 2) and Dick Katz (track 4), piano; Oscar Pettiford, cello and bass (tracks 1, 2, 4); Ray Brown (track 4) and Percy Heath (track 3), bass; Connie Kay, drums.

Rating: ★ ★ ★ ½

These are the impromptu sessions attending Music Inn's 1956 panel discussions that demonstrated how musicians of various persuasions and ages face essentially the same problems as jazzmen.

The high point of the record is an eleven-minute Pee Wee Russell-Jimmy Giuffre duet. Like a pair of spiders spinning interlocking webs, the two clarinetists develop a set of fragile blues arabesques that are at once delightful and instructive. Russell, ever the non-conformist, displays his genius for building oblique choruses of arresting beauty, finding the unlikely right notes just before it is too late to play them at all. Giuffre speaks even more softly than Russell but, unlike Pee Wee, does not carry a big stick.

Rex Stewart was in good chops for his stint with Giuffre (on tenor this time). There is some fascinating bass-cello business with Ray Brown and Oscar Pettiford, too.

But this night belonged to Pee Wee Russell.

Pres and Teddy

■ ■ ■ **THE LESTER YOUNG-TEDDY WILSON QUARTET**—Verve MG V-8205: *All of Me; Prisoner of Love; Louise; Love Me or Leave Me; Taking A Chance on Love; Love Is Here To Stay*.

Personnel: Lester Young, tenor sax; Teddy Wilson, piano; Jo Jones, drums; Gene Ramey, bass; Norman Granz, supervision.

Rating: ★ ★ ★ ★

This is just the record to play for someone that doubts jazz musicians are able to play popular melodies more beautifully than can studio orchestras with strings. Lester Young's original conceptions of well-known melodic lines fit so well with the ideas the composer had to start with.

Norman Granz is given to quick decisions and usually the result turns out right. He recorded Pres on a band date early in 1956. He felt Pres played so well that he should stay over in New York an extra day and do some quartet sides. He has reasons to be glad he did, especially now that Pres is gone.

As Bill Simon says in notes that rate an extra plaudit as a brief but inclusive write-up on Lester, Pres, like all great jazz soloists, "anticipates chord changes and leads into them with maximum grace and logic." There have been recordings where Young's tone may have been more brilliant and his ideas more exciting, but as 45 minutes representative of Young for those not too familiar with his work, this record has few peers.

The rhythm section is ideal for Young and during the date Teddy Wilson got off some wonderful piano on his own.

Vic Schoen-Less Brown

■ ■ ■ **STEREOPHONIC SUITE FOR TWO BANDS**—Kapp 7003: *Ballet in Brass; Four Score and Seven; 109 Station Road; The Sorcerer and the Latin; Oh Those Martian Blues; Pipe Dreams; The Fire and the Flame; Romance of the Inebriated Owl; Symphonie pour l'orchestre Americain*.

Personnel: Full reeds and brass sections of the Brown and Schoen bands, with this rhythm section: Don Trenner, piano; Arnie Fishkin, bass; Sol Gubin, drums; Art Ryerson, guitar; Bobby Rosengarden, percussion.

Rating: ★ ★ ★ ½

This venture—too successful to be called an experiment—in stereo is one of the most interesting applications of the stereo recording technique yet to turn up. With their two bands in V-formation, the men cooperate brilliantly on nine charts Schoen wrote especially for this recording. Excitement of the men is easily detectable throughout, and with this kind of playing by 30 men, the music takes on some of the texture of that philosopher's stone so many have sought, so few (if any) have found: symphonic jazz.

s an eleven-year-old boy Giuffre was spinning in his chair, developing theories that are now quite advanced. Russell, who has his genius in the art of arresting notes just before they reach them at all, says that Russell's theory is better than Russell's own, because it carries a

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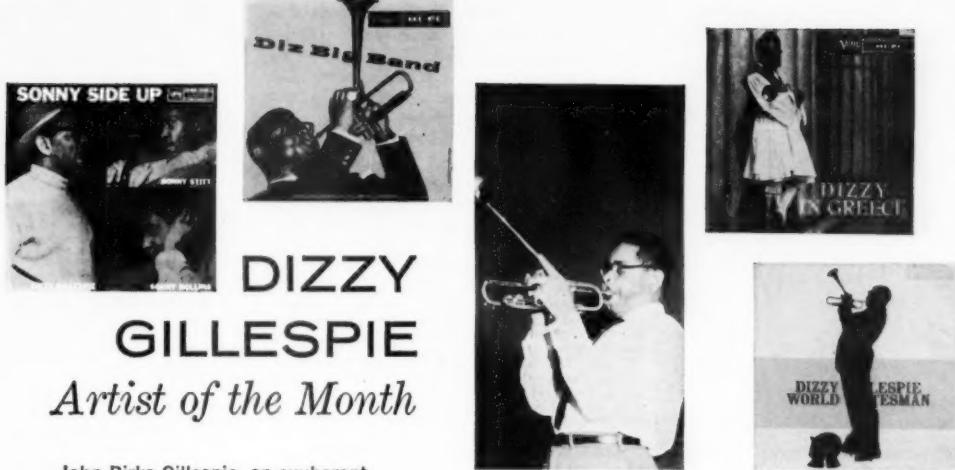
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The massed power of the two bands is at times awesome, solo work (what there is of it) tense and eager. At one or two places, the huge vehicle seems about to get out of control. But conductors Schoen and Brown hang on tight, and all, somehow, goes well. Not nearly so effective in monophonic recording.

Some Like It Cool

M.S. UNITED ARTISTS ROSTER OF GREAT JAZZ STARS—United Artists MX 21: Stakeout (Johnny Mandel Orch.); Darn That Dream (Art Farmer Quintet); I Love You Porgy (Dishawn Carroll with Andre Previn Trio); Where's Charlie (Herb Pomeroy's Orch.); I Know You Anywhere (Irene Kral with Herb Pomeroy Orch.); The Theme From "I Want To Live" (Gerry Mulligan jazz combo from "I Want To Live"); Pam's Waltz (Randy Weston Sextet); Travelin' Light (Big Miller with Bob Brookmeyer's K.C. Seven); High Noos (Hal Schaefer Orch.); Let Me Love You (Morgan King); June in January (Benny Carter and His Orch.); Double Clutching (Cecil Taylor Quintet).

Additional personnel: In the various groups listed are Shelly Manne, Barney Kessel, Buddy Collette, Al Cohn, Kenny Dorham, Benny Golson, Johnny Griffin, Bud Shank, "Blue Train", Paul Quinichette, Osie Johnson, Charlie Persip, Gene Quill, Red Mitchell, George Duvivier, Melba Liston, Nat Pierce, Jimmy Jones, Pete Candoli, Charlie Mariano, Jim Hall, Chuck Wayne, Frank Rosolino, Joe Gordon, Frank Rehak, Pete Jolly, Bill Holman, Jack Sheldon.

Rating: ★★★★

A collection of numbers from a dozen of the label's jazz albums, rather unique in that a varied representation of modern jazz is given from small groups to large orchestras, plus four styles of modern jazz singing.

For those who enjoy variety in one jazz concert, this set will be very pleasing. Each track represents a single from an album and evidently some thought went into the selection. Especially fetching is Bobby Brookmeyer's trombone backing of Big Miller on: Travelin' Light and Benny Carter's singing alto on June in January. Of course the plan behind Some Like It Cool is to get you to pick up the entire album of those renditions that meet your fancy. It will work in more than one case.

Steve Lacy

M.S. REFLECTIONS—New Jazz 8206: Four Is One; Reflections; Hornin' In; Bye-Ya; Let's Call This; Ask Me Now; Skippy.

Personnel: Steve Lacy, soprano sax; Mal Waldron, piano; Buell Neidlinger, bass; Elvin Jones, drums.

Rating: ★★★★

On first hearing, this music is a little hard to accept unqualifiedly. The basic reason for this lies in Steve Lacy's soprano, a singular, rather unfamiliar and rarely employed instrument in modern jazz. When one combines the sometimes strident, sometimes piercing tonal characteristic of the soprano with the compositions of Thelonious Monk, the net initial effect is bound to be startling even to an ear attuned to more advanced experimental jazz.

Not that this is "experimental" music. Far from it. It is simply interpretation of some remarkable music by a first-rate rhythm section (which includes the cogent pianist Waldron) and an eloquent soprano saxophonist.

For the most part, Monk's original recorded tempos are adhered to. The exceptions are Four In One and Skippy, which are boosted apace.

The notes accurately point out that much of Monk's music lies unplayed by most jazzmen. This is an important point, because Monk's compositions have introduced to jazz a new virility (or "masculinity," as Lacy expresses it) that may very well nourish the bone and marrow of its future.

Get this one; but for a starter take it as you would tequila—with a salt-lick and lime-slice chaser.

Jack Teagarden

M.S. SHADES OF NIGHT—Capitol ST 1143: Autumn Leaves; Diana; Alone Together; Mixed Emotions; While We're Young; Street of Tears; Someone Else's Love; Strange; Junk Man; Cabin in the Sky; Autumn Serenade; If Love Is Good To Me.

Personnel: Jack Teagarden, trombone; Sid Feller, arranger and conductor of woodwind choir.

Rating: ★★★

This recording is not particularly designed for the Big T jazz fan. In fact, used it on a Blindfold Test, the incidence of Teagarden identification would be low. This could be any fine trombonist with a big tone. Except in the odd passage, the individuality of Mr. T's playing is not discernible.

Sounds are moody and the tunes are impeccably performed, but the resulting music sings rather than swings. There is one slight exception where the mood tends to bounce a little, and that is on Junk Man, a rendition which Teagarden made famous in jazz annals on an old Brunswick 78 r.p.m. disc years ago.

POPULAR

Gus Bivona

M.S. BALLADS, BOUNCE & BIVONA—Warner Bros. WL264: It's a Wonderful World; All This and Heaven Too; Southern Fried; I Believe in Miracles; It Could Happen to You; For Sentimental Reasons; Octopus; That's for Me; Good Morning; Too Good to Be True; It's Magic; Do Nothin' Till You Hear from Me.

Personnel: Gus Bivona, clarinet-leader; Russ Cheever, Jack DuMont, Morris Crawford, Bill Ulyate (Elliott), saxes; Frank Beach and Virgil Evans, trumpets; Dick Nash, Joe Howard, Lloyd Ulyate (Elliott), George Roberts, trombones; Bill Miller, piano; Vince Terri, guitar; Red Mitchell, bass; Mel Lewis, drums.

Rating: ★★★★

It is difficult to assess with any real accuracy the base on which this band is built. It is not built on the leader's clarinet, thinned and uninindividual; nor on the writing (by Warren Barker) which is derivative in the main and devoid of any real freshness. What remains is a pleasant dance beat behind some well known pop tunes of by-gone days and a few instrumentals of the Big Band Era.

Most of the charts were written to showcase Bivona's clarinet work; there are few other soloists. When one glances at the multi-talented personnel involved, this seems a real pity. For the record, the band contains the Hollywood Saxophone Quartet; the Elliott Brothers (who head a band of their own); Bill Miller, Frank Sinatra's accompanist; Red Mitchell (no reference necessary), and Terry Gibbs' drummer. With more imaginative writing, some pretty good things could come of this assembly.

Still it's a good album for a dance party.

M.S. ONCE V.2111: Tea Top; Moon If I Were Tonight; O Love; Mama Song); Personnel Mandell La Thigpen, dr.

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Blossom Dearie

■ ONCE UPON A SUMMERTIME—Verve V-211: *Tea for Two; Survey with the Fringe on Top; Moonlight Savin' Time; It Amazes Me; If I Were a Bell; We're Together; Teach Me Tonight; Once Upon a Summertime; Down with Love; Manhattan; Doop-Doo-De-Doop (A Doodlin Song); Our Love Is Here to Stay.*

Personnel: Blossom Dearie, piano and vocals; Mundell Lowe, guitar; Ray Brown, bass; Ed Thigpen, drums.

Rating: ★★★★

No, Miss Dearie is not a striptease artist, despite her name. (Dearie is an old Scots name; Blossom is, of course, optional.) She is an accomplished pianist of strong jazz direction and a singer of such originality that one may liken an appreciation of her voice to the enjoyment of the anchovy — one simply has to develop a taste for it.

Highblocked and tiny, reminiscent of Betty Boop in her prime, Blossom's voice boops and swoops here through a half-dozen standards and the same number of offbeat but fetching tunes such as *Moonlight, Summertime, Together, Doop* turns out to be a soft-shoe duet with subtuned guitarist Lowe making his sole vocal effort in the set, and quite charming at that.

Charm (not to mention a surprise Ray Brown solo on *Teach Me*) is what this album's got — and plenty of it.

Keely Smith

■ SWINGIN' PRETTY—Capitol T-1145: *It's Magic; It's Been A Long, Long Time; Stormy Weather; Indian Love Call; The Nearness Of You; What Is This Thing Called Love; The Man I Love; You're Driving Me Crazy; Stardust; There Will Never Be Another You; Someone To Watch Over Me; What Can I Say After I Say I'm Sorry.*

Personnel: Keely Smith, vocals; Nelson Riddle orchestra (unlisted personnel).

Rating: ★★★★

The immensely talented Mrs. Louis Prima belts a set of good ol' good 'uns here, backed by the somewhat florid arrangements of Nelson Riddle. If this album has a fault it lies not with Keely, rather with the Riddle exaggeration. It boils down to this: It's not necessary to wrap a pearl in silk; it glows just as purely by itself. Still, many of the arrangements do complement Miss Smith's sizzling delivery. Standouts are *What Is This Thing Called Love, The Nearness Of You* and *The Man I Love*.

Keely's purity of tone and unique vocal quality, plus her sure sense of time and effortless phrasing make this a must in any collection of vocal specialties.

John La Salle Quartet

■ JUMPIN' AT THE LEFT BANK—Capitol T-1176: *Welcome To The Left Bank; Let There Be Love; I'll Never Smile Again; Tired Of Love; Just Sick Blues; Out Of This World; Just In Time; Clementine; Jumpin' At The Left Bank; The Witch Song; Dee Die Doe; Everybody Loves My Baby.*

Personnel: John La Salle, Bill Smith, Marlene Ver Planck, Hugh Martin, vocals. Supporting orchestra arranged and conducted by Bill Ver Planck.

Rating: ★★★★★

Discovered at Dick Kollmar's Left Bank club on New York's west side, this quartet is probably the freshest combination of song and entertainment to come along since the Hi-Lo's.

The quartet's first album is a high point

indeed in Capitol's current releases. It's wacky, swinging, highly humorous (*Clementine* and *The Witch Song* are examples) and presented with a slickness and professional knowhow that can stand as example par excellence to aspiring (and most established) a&r men.

As a group the four voices blend in contemporary harmony, reveal also a thorough grasp of today's jazz-based group singing. Obviously they've absorbed much of the Hi-Lo's technique and their carefully rehearsed timing and sense of fun is equal to that of the west coast four.

One of the best vocal group albums in years. Producer Andy Wiswell is to be congratulated.

Frank Sinatra

■ LOOK TO YOUR HEART—Capitol W-1164: *Look To Your Heart; Anytime Anywhere; Not as a Stranger; Our Town; You, My Love; Same Old Saturday Night; Fairy Tale; The Impatient Years; I Could Have Told You; When I Stop Loving You; If I Had Three Wishes; I'm Gonna Live Till I Die.*

Personnel: Sinatra, vocals; orchestra directed by Nelson Riddle.

Rating: ★★★½

Were you to put the last several years' output of singles by just about any other pop singer into a collection, you'd have a fair chronicle of what's been wrong with the music business. But a collection of Sinatra singles is virtually a catalog of what little good music has found its way to success in the same period. This LP is a collection of his singles—mostly the flip sides of his hits.

Though they offered relief from the available horrors of the time, some of the songs now seem exaggerated. *Stranger* and, above all, the TV-derived *Our Town*, are overblown. Others are surprisingly tasteful still.

That's the interesting thing about the material Sinatra has brought to success. His singles, aside from the counterbalance to trash that they offer and the relief from the disease known as Juke Box Nerves, make immediate money for Capitol, then later can be gathered into an LP package to make more money. Some of the stuff could be re-recorded by Sinatra years later—as has happened with many of his old Columbia releases. And when King Frank's all through with the stuff, why, it provides an excellent mine of standards for good young singers like Steve Lawrence.

It's a little like Al Capp's shmoos, who were useable to the last scrap, the eyes being good for shoe buttons . . .

Mark Murphy

■ THIS COULD BE THE START OF SOMETHING—This Could Be the Start of Something; Day In—Day Out; The Lady Is a Tramp; Mighty Like a Rose; Falling in Love with Love; Just in Time; That Old Black Magic; Cheek to Cheek; Jersey Bounce; Sweet Georgia Brown; Lucky in Love; Hit the Road to Dreamland; For Me and My Gal.

Personnel: Murphy, vocals; On Side One—Conte and Pete Candoli, trumpet; Bill Holman, sax; Jimmy Rowles, piano; Bobby Gibbons, guitar; Joe Mondragon, bass; Mel Lewis, drums;—On Side Two: Stu Williams, Al Porcino and Lee Katzman, trumpets; Dick Kenny, trombone; Ronnie Lang and Richie Kamuca, saxes; same as Side One for rhythm, adding Charlie Mejia, conga drums.

Rating: ★★★★

Mark Murphy is one of those singers whom instrumentalists are likely to like.

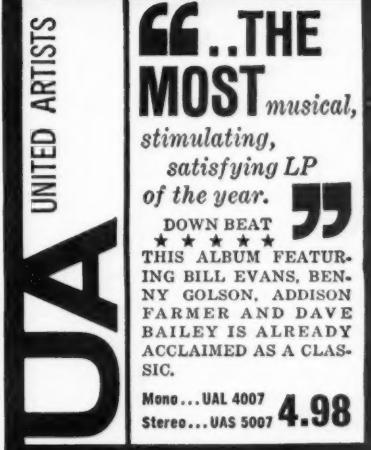
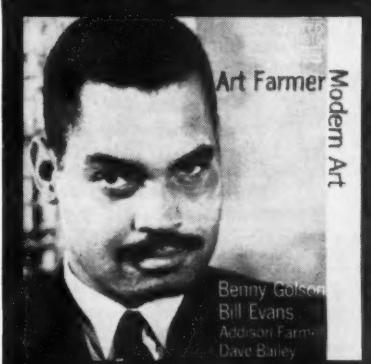
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He sings in tune with a shrewd sense of phrasing, executes interesting ideas, and otherwise comports himself in a musical manner. Bill Holman, a friend of Murphy wrote the arrangements for this debut notes and then the liner notes. He likes Murphy without qualifications.

The trouble is, though, that instrumentalists are often not good judges of singers. They tend to ignore most of them as necessary evils, then flip injudiciously when one of them shows that modicum of musicianship that would be requisite even to start studying legit singing. Murphy has all the qualities to endear him to instrumentalists, few (at this point) of those that fascinate people who dig vocals — such as strong flavor of individuality, projection of verbal meaning and a feeling of believing in the words. Nonetheless, here is a young man who could become quite a singer, and Bill Holman has backed him well.

FOLK

Karmon Israeli Singers

■ [S] FOLK SONGS BY THE KARMON ISRAELI SINGERS & DANCERS — Vanguard VRS-9048: *T'a'am Haman* (*The Taste of Manna*); *Saeynu* (*Carry Us*); *Lamidbar* (*Go To the Desert*); *Hava Netze Bemachol* (*Come, Let's Dance*); *Roeh Verakah* (*Shepherds and Maidens*); *Shir Amami* (*Fill My Jug*); *Vayiven Nziyah* (*Uziyah Built Towers*); *Tapach Husen* (*Here I Am*); *Hava Nagila* (*Come Let's Be Happy*); *Vedavid Yefe Eynayim* (*David Was Fair To Look Upon*); *P'tzach Besemer* (*Burst Out In Song*); *Hanokdim* (*The Shearers*); *Al Harim* (*On the Hills*); *Ez Vakeves* (*The Goat and Sheep Are Shorn*); *Erev Shel Shoshanim* (*Evening of Roses*); *Hayoshev Baganim* (*from "The Song of Songs"*); *Ana Halach Dodech* (*from "The Song of Songs"*); *Shibolel Basadeh* (*Sheaf in the Field*); *Etz Harimon* (*The Pomegranate Tree*); *Mul Har Sinai* (*At Mt. Sinai*).

Personnel: unlisted.

Rating: ★ ★ ★ ★

Jonathan Karmon, the youthful artistic manager of the National Folk Dances Team of the 11-year-old nation of Israel is one of that country's foremost cultural leaders. His singers, dancers and several instrumentalists, heard in this fascinating album, recently appeared on the Ed Sullivan television show before embarking on a tour of the U.S. The troupe won first prize at the International Festival of Folk Dancing at Lille, France, an event in which the celebrated Russian Moiseyev Dancers also competed.

This set of 20 Israeli folk songs ranges from the well-known *Hava Nagila*, with its Middle Eastern melodic line characterized by the minor mood, to the touching lyricism of *Erev Shel Shoshanim*, a tender love ballad.

Although there is evident the converging musical influences of Middle Eastern and European traditions, the sum total is uniquely Israeli. The language, of course, is Hebrew; but packaged with the record is a helpful folder with transliterations and translations of the lyrics by Judith Herschlag and Thea Odem.

As if to drive home the essential point that this album should have wide appeal to Americans who love folk songs from other lands, the first melodic strain in track number one, *T'a'am Haman* (*The Taste of Manna*) is identical with the first four bars of *Pennies From Heaven!*

New Jazz Releases

The following is a list of last-minute jazz releases, intended to help readers maintain closer contact with the flow of new jazz on records.

Nat Adderley, *Nat Adderley Sextet* (Riverside ■ 12-301 ■ 1143)

Mose Allison, *Creek Bank* (Prestige ■ PRLP 7152)

Count Basie Orch. with Tony Bennett, *Count Basie Swings—Tony Bennett Sings* (Roulette ■ R-25072, ■ SR-25072)

Rudy Braff, *You're Getting To Be A Habit With Me* (Stereocraft ■ RCS 507)

Ray Bryant, *Alone With The Blues* (New Jazz ■ NJLP 8213)

Donald Byrd, *Off To The Races* (Blue Note ■ LP 4007)

Miles Davis and Gil Evans Orch., *Porgy & Bess* (Columbia ■ LP 1274)

Miles Davis, *Modern Jazz Giants*, (Prestige ■ PRLP 7150)

Eddie "Lockjaw" Davis, *Jaws* (Prestige ■ PRLP 7154)

Wild Bill Davison, *Davison Plays The Greatest of The Greats* (Dixieland Jubilee ■ DJ 508)

Kenny Dorham Septet with Cannonball Adderley, *Blue Spring* (Riverside ■ 12-297 ■ 1139)

Duke Ellington Orchestra, *Jazz Party* (Columbia ■ LP)

Gil Evans, *Gil Evans and Ten* (New Jazz ■ NJLP 8215)

Art Farmer and trumpeters, *The Jazz Trumpet* (United Artists ■ UAL 4026) ■ UAS 5026)

Herb Geller Quintet, *Stax of Sax* (Jubilee ■ JLP 1094)

Stan Getz Quartets, *Long Island Sound* (New Jazz ■ NJLP 8214)

Benny Goodman and His Band, *Swing Into Spring* (Columbia ■ Texaco)

Lionel Hampton, *Golden Vibes*, (Columbia ■ CL 1304)

Marty Holmes Octet, *Art Ford's Party for Marty* (Jubilee ■ SDJLP 1099)

Ahmad Jamal, *Portfolio of Ahmad Jamal* (Argo ■ LP 2638)

Hank Jones, *Porgy & Bess* (Capitol ■ T 1175)

Jo Jones, *Jo Jones Trio* (Everest ■ LPBR 3023 ■ SDBR 1023)

Wynton Kelly, *Kelly Blues* (Riverside ■ 12-298, ■ 1142)

Lou Levy, *Lou Levy Plays Baby Grand Jazz* (Jubilee ■ SDJLP 2201)

Mundell Lowe and His All Stars, *Porgy & Bess* (Camden ■ CAS 490 ■ CAL 490)

Machito and His Afro-Cuban Ensemble, *Machito With Flute To Boot* (Roulette ■ R-25026, ■ SR-52026)

Charles Margulis, *Marvelous Margulis* (Carlton ■ STIP 12/103)

Warne Marsh Quintet, *The Winds of March* (Imperial ■ LP 12013)

New Orleans Stompers with Lizzie Miles, *Stereo On Canal Street, N.O.* (■ Rondollette SA 42)

Red Nichols, *Red Nichols and The Five Pennies At Marineland* (Capitol ■ S ST 1163)

Charlie Parker & Dizzy Gillespie, *Diz'N' Bird* (Roost ■ LP 2234)

Andre Previn, *Andre Previn Plays Vernon Duke* (Contemporary ■ C3558, ■ C6004)



the blindfold test



Chico Hamilton

By Leonard Feather

Less than four years have passed since Chico Hamilton gave up permanently the job he had held intermittently since 1948 as a member of Lena Horne's accompanying unit. The quintet he formed, with its attractive and unusual overall sound in which his own percussion work was carefully and discreetly integrated, enjoyed such immediate success that two of the early members, Buddy Collette and Fred Katz, soon became independently known as leaders.

After a series of personnel changes Chico now has what he feels is the best all-around group he has fronted to date. This combo was in New York recently, during which time the leader dropped by for another *Blindfold Test*.

The first record was included because Chico, of course, was a member of the original Mulligan quartet. Although he was given no information about the records during the test itself, Chico later learned that he had inadvertently put down Stuff Smith, a musician he greatly admires, and asked me to be sure to mention that this performance could not have been a typical one.

The Records

about this one at all. I realized it was a steel drum and if they were natives I've heard natives swing a little more. It's a difficult instrument to play, but the ones who play it well play the hell out of it. If they're good they not only get the rhythm articulating but also the tonal quality. If I have to rate this, I'll give it one star.

5. Art Blakey. *Are You Real* (Blue Note). Benny Golson, tenor sax, comp.; Blakey, drums; Lee Morgan, trumpet.

Sounds like Benny Golson's writing. I think this guy is one of the finest contemporary writers in jazz today . . . He's doing some writing for us now. He has a rare combination of feeling and he knows how to put his feelings on paper. I don't know who the trumpet player was or the drummer, but I don't think there was any distinctive individualism there performance-wise . . . It was bad recording-wise. I'll give it about two stars—mainly for the writing. I think it was Benny playing tenor—it was very good. I notice a change in saxophone players, a different approach to the instrument . . . The first person I recall playing like this was a guy on the West Coast—Teddy Edwards, a tenor player. Lately Coltrane, Rollins and my own man, Eric Dolphy, an altoist, and Benny Golson—they're taken off in a different direction and it's a real gas once you get hip to it. It's a very aggressive style of playing.

6. Bob Brookmeyer. *King Porter Stomp* (United Artists). Brookmeyer, valve trombone, arr.; Harry Edison, trumpet.

That was *King Porter Stomp*, wasn't it? I think it was Bob Brookmeyer on valve trombone. I don't think it was exceptionally good—it didn't really settle anywhere . . .

4. Steel Drums. *Grass Skirt Cha Cha Cha* (Hi-Fi Record).

Well, I don't know what to say

The solos aren't outstanding. The writing could have been much better to have the usage of that many instruments . . . It didn't have any bottom to it. It sounded like Sweets on trumpet, or somebody playing like him. One star.

7. Coleman Hawkins. *Greensleeves* (Prestige).

I don't know who that was . . . I didn't recognize the tune. The sound of the tenor was pretty noisy—I don't particularly like that type of vibrato, but it's a nice, big, broad sound. It's unusual to hear a tenor with that sound today . . . It might be one of the old pros . . . Come to think about it, it might be Hawk. I haven't heard him play so long it's hard to tell. When you think of the old pros, you think of them in terms of your first impression of them. As for the waltz tempo, it really doesn't mean anything anymore to play in $\frac{3}{4}$ time. Max Roach did a thing that was a gas—that *False Hot*—that is tremendous. Do we have to rate this? No comment.

8. Jimmy Woode. *Falmouth Recollections* (Argo). Woode, bass, comp.; Paul Gonsalves, tenor sax; Mike Simpson, flute.

That was nice. That was Paul Gonsalves on tenor . . . I don't know who was playing flute, but he had a good full sound. Very interesting writing—it sounded a little like the changes of *Lullaby of the Leaves* in spots. It was good . . . I'll give that three stars.

9. Buddy Collette. *Short Story* (EmArcy). Collette, C flute, comp.; Paul Horn, Bud Shank, alto flutes; Harry Klee, bass flute.

Well that's really pretty. I think it was Buddy Collette and Green and maybe Paul Horn and Harry Klee—I'm not sure. I'll give it five stars.

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DIZZY GILLESPIE AND MORT SAHL
Crescendo, Hollywood, Calif.

Personnel: Gillespie, trumpet; Les Spann, guitar and flute; Junior Mance, piano; Art Davis, bass; Lex Humphries, drums.

The best jazz attraction works to little avail if not permitted to perform in an appreciative environment. In other words, the behavior of the audience at Gene Norman's Strip observatory during the Dizzy sets was disgraceful. Even assuming that most of the customers had come for Sahl and resignedly sat through the musical sets, their chatter and heedlessness while Diz' quintet played must surely have been the cause of indirect embarrassment for the comedian.

Consequently one cannot blame Gillespie and confreres for not putting their hearts in their music. Still, Diz' exuberance is quite irrepressible and he soloed brilliantly on *Groovin' High* as well as the concluding *Manteca*. The imperturbable Spann dueted on flute with Dizzy's muted horn on *Moonglow*, was heard in a good guitar solo on *Groovin' High*. Mance displayed his considerable piano talent in solos on *Groovin'* and *Manteca*.

Sahl, in razor-witted form after a bout with the ailment known as mononucleosis, began his act with a discussion of his wristwatch which, said he, is great ". . . for long-distance underwater swimmers" and asided that it was given him by ". . . David Brubeck — (a jazz note)." Reporting on his attendance at the Count Basie-Harry James double-header in Las Vegas, he slyly commented on the similarity of both bands' arrangements, recalled Basie's solo request: "All I ask is that I be allowed to play my arrangements first."

**CANDOLI BROTHERS—
SHELLY MANNE & HIS MEN**
Jazz Seville, Hollywood, Calif.

Personnel: Candoli Brothers—Pete and Conte Candoli, trumpets; Howard Roberts, guitar; Jimmy Rowles, piano; Buddy Clark, bass; Frank Capp, drums. Shelly Manne & His Men—Manne, drums; Joe Gordon, trumpet; Richie Kamuca, tenor; Russ Freeman, piano; Monty Budwig, bass.

Not only did this double engagement of established modern jazz names launch the new all-jazz policy of Harry Schiller's Santa Monica Blvd. room, it also marked the debut of the Candoli alliance.

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While the brothers' initial offerings left something to be desired in terms of teamwork, this is a raggedness that is sure to be overcome after more playing together. The presence of Roberts' guitar is fortunate in that the plectrist's principal role (aside from his function as eloquent jazz soloist) is to break the two-trumpet tonal pattern. Even so, however, things tend to get overbrassed at times. Pete and Conte's double-muted romp on Basie's



Spanky proved to be one of the more tasteful selections.

Of the two, Conte is the jazz voice; his solos are tasteful and meaningful at all times. But even his contribution failed to lend meaning to a hybrid-latino concoction titled *Exodus In Jazz*.

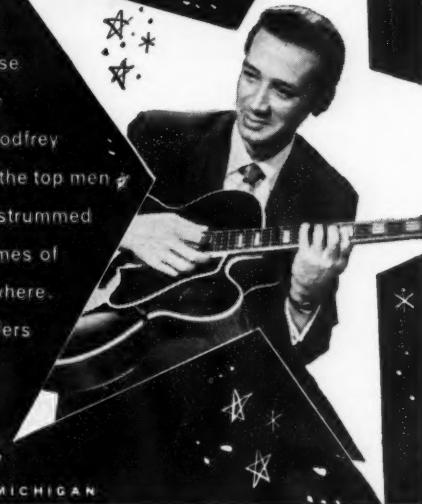
While Shelly Manne's stimulating quintet plays unquestionably better jazz than the Candoli brothers, it seemed a misfit in a room as spacious as the Seville. Trumpeter Gordon is an outstanding soloist, authoritative and unceasingly inventive. His solo

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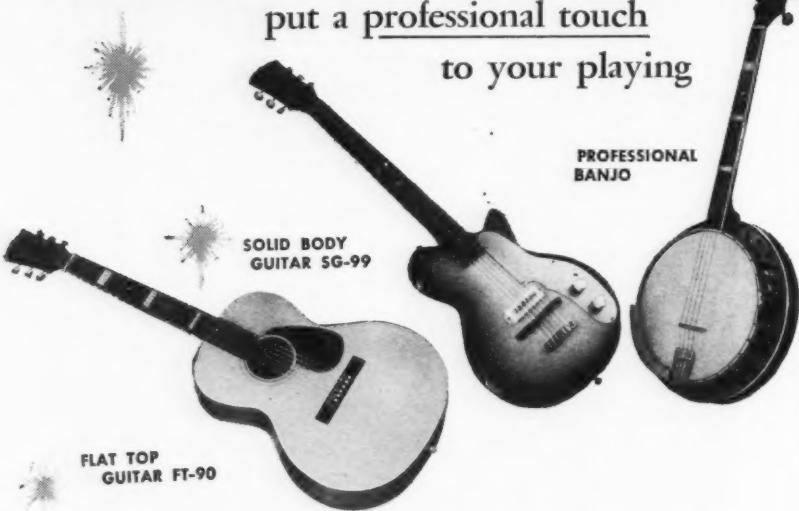
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44 • DOWN BEAT

on Bill Holman's arrangement of *Stop, Look And Listen* was a model combination of fire and taste. Kamuca is a strong and direct offspring of Lester Young whose style makes for agreeable contrast with Gordon's harder approach. Pianist Freeman remains the forceful spokesman he's been for so these many years.

Leader Manne and bassist Budwig are, by this time, almost psychic rhythm partners. Budwig's tone is raw, almost rough; Shelly more than justifies his poll-winning reputation.

MARTIN DENNY GROUP

London House, Chicago

Personnel: Martin Denny, piano, celeste; Julius Wechter, vibes, marimbas, percussion; August Colon, bird calls, percussion, bongos, etc.; Harvey Ragsdale, bass and marimbula.

This quartet from Hawaii which is making such a splash with its "exotic" music, is not so peculiar as it at first appears. It's a slickly-gimmicked group whose entire foundation rests on an LP titled *Sacre du Sauvage* made a few years ago by Les Baxter — an album which never got the credit for freshness it deserved, be it noted in passing. Baxter's idea was destined to lie there ignored by all but fans of the better mood music until Martin Denny, a New York pianist living in Hawaii, fell to pondering on it.

The result: a group that attempts to capture with four men the flavor that Baxter achieved with a full orchestra. They come surprisingly close to succeeding. Much of their material is right out of the Baxter album, and the rest has a direct debt to it.

The idea is to convey the exotic flavor of jungle, of primitive lands. Actually, the group doesn't come within a forest mile of the primitive, but for city-bred people, this dinging of marimbas, vibes, gongs and sundry other percussion instruments offers escapism that is fresh — for about two sets. Vibist Wechter sounds as if he has a jazz background. Percussionist Colon has an eerie skill at simulating the call of jungle birds with nothing but his throat for an instrument, though the similarity of sounds of his birds in Burmese and South American jungles would give Darwin the wim-wams.

Pianist Denny, whose training has obviously been good, is a personable leader, and what he's dispensing is a kind of harmless, tasteful corn.

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penny, piano, vibraphone, marimba, Colon, bird etc.; Harvey Paula.

Hawaii which dash with its peculiar as slickly-glimmering foundationed *Sacre du Printemps* years ago by Leschetizky never got it deserved, Baxter's idea ignored by mood music New York fell to pony.

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Strictly Ad Lib

(Continued from page 8)

recently at the Village Vanguard, wore a platinum wig. Beryl Bookner's Trio worked with her . . . Yusef Lateef came in from Detroit to do a Town Hall concert May 15 . . . NBC radio's *It's Network Time*, featuring Frank Blair and Don Russell will use a seven-piece combo on a regular basis (12 noon to 2 PM daily). Skitch Henderson will lead it. Personnel includes Al Klink and Hymie Shertzer, saxes; Eddie Safranski, bass; Carmen Mastren, guitar; Doc Severinsen, trumpet; Bobby Rosengarden, drums; and Skitch on piano . . . Marshall Brown recently became the proud father of a son, Christopher. Mrs. Brown, a sculptress, promises he'll be able to play bongos at Newport with the Youth Band in July . . . Hank's Club Evergreen over near Morristown, N. J. presented two weeks of jazz nightly with Thelonious Monk, the Duke Ellington orchestra, Maynard Ferguson's band, Buddy Rich's big band, and Lionel Hampton, all following each other . . . DAR head frowns on sending jazz musicians abroad . . .

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Five Spot — HAL WALDRON QUINTET, until June 14. BENNY GOLSON QUINTET with CURTIS FULLER, until June 14 (alternating with Waldron).

Half Note — ZOOT SIMS and AL COHN, until May 31. EDDY COSTA and HERB GELLER, June 1-14.

Hickory House — PAT MORAN TRIO and BERNIE NIEROW, indefinitely.

Living Room — BUDDY GRECO TRIO, indefinitely.

Metropole Cafe — HENRY "RED" ALLEN, BUSTER BAILEY, CLAUDE HOPKINS, and others in jam session.

Nick's in The Village — BILLY MAXTED BAND, indefinitely.

Roundtable — RED NICHOLS and his FIVE PENNIES, until May 31. RAY BAUDUC-NAPPY LAMAR RIVERBOAT DANDIES, June 1-14.

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CHICAGO

JAZZNOTES: Bob Koester, owner of the Delmar label, who used to run the Blue Note record shop in St. Louis, who purchased Bill Seymour's Record Mart, has hired Joe Segal as manager. Bob will specialize in the collectors item and traditional jazz, Joe in modern. Shop will continue to stress jazz, but a good-sized folk music collection is to be built up . . . Segal, incidentally, has moved his Monday night sessions out of the Gate of Horn, damaged recently by flooding from the hoses of firemen fighting a blaze in the Rice Hotel overhead. The sessions are now at the College of Complexes, will remain there until the Gate reopens. Segal's also running sessions Tuesday nights in the Sutherland . . . Recent bookings at the sessions: Ira Sullivan, Dodo Marmarosa, Johnny Griffin, John Young Trio, and the Norman Simmons Sextet . . .

The MJT plus Three group has reformed, now lists as its personnel: Walter Perkins, drums; Bob Cranshaw, bass; Harold Nabern, piano; Bob Bryant, trumpet, and Frank Strozier. They're working weekends at the Avenue Lounge, plus a Monday morning session . . .

The traditional jazz group known as The Chicago Stompers (Jim Sullivan, trombone; Ed Kitterel, trumpet, wife Jean Kitterel, piano and vocals; Don Franz, tuba, are the nucleus) are off to Europe. They're booked at the Club Storyville in Stockholm for two weeks, then go to Dusseldorf . . .

Trumpeter Del Lincoln, who had worked with Danny Alvin at Basin Street, with George Brunis, and with various name bands, is dead of cerebral hemorrhage. He is survived by wife Aileen, son Phil, and daughter Pat. He was 55 . . .

Bob Scobey, whose Dixielanders were almost part of the landscape in San Francisco for so long, has decided to take up residence in Chicago. His group opened at the Cafe Continental in April . . . The number of Chicago jazz rooms went up by one when Ray Colomb announced his Evergreen Park Restaurant would henceforth pursue a jazz policy. No big names were signed to start things off, but Colomb plans to get around to that.

IN PERSON

Aragon Ballroom—EDDIE HOWARD, May 15-30. CLAIR PERRAULT, May 31. JIMMY PALMER ORCH., June 4-7. AFM DANCE BAND CONTEST, May 8. Blue Note—COZY COLE QUINTET, alternating with JOHNNY PATE TRIO, until

May 24. DUKE OF DIXIELAND, May 27-June 21. Chez Paree—JOHNNY MATHIS, until May 20. RED SKELTON, May 21-June 6. TONY BENNETT and COUNT BASIE, June 7-27. Cloister—PROF. IRWIN COREY and JEAN SAMPSON, until May 25. DON ADAMS and MEG MYLES, May 26-June 15. London House—DOROTHY DONEGAN, until May 31. BOBBY HACKETT, June 2-21. Mister Kelly's—MARTHA DAVIS and SPOUSE, until June 7. Rendezvous—BOB DAVIS TRIO and LURLEAN HUNTER, until May 31. AL BELLETO SEXTET, June 1-28. Sutherland—MILES DAVIS QUARTET, until May 19. EDDIE "LOCKJAW" DAVIS QUARTET, May 20-June 2. Ray Colomb's Jazzland—CHARLOTTE POLITTE TRIO, indefinitely.

LOS ANGELES

JAZZNOTES: The Jimmy Giuffre Three, which opens in Stockholm May 19 with the Norman Granz package, will remain in the east for the jazz festival season and the Lenox School of Jazz this summer. On their return to the coast in September, Giuff, Jim Hall and Buddy Clark will go into the Club Renaissance on the Strip. Meanwhile Giuff's first LP on Verve, *Seven Pieces*, has just been released with Red Mitchell in the bass spot.

Maynard Sloate, former operator (with Joe Abrahams) of defunct Jazz City, took over as booker of Harry Schiller's Jazz Seville. Probable first booking: Thelonious Monk and company. Jazz Seville will feature a fresh big band every fourth



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Tuesday night . . . Sonny Criss is back in town after spending the past year with Buddy Rich's group in Miami, Fla. . . . Billy Eckstine's first LP for Roulette will be an all-blues album with the Basie band. Mr. B. will commence his British tour Aug. 17, remain in Blighty for a month.

Jackie Paris, currently starring on the ABC-TV *Music For Fun* show Saturday nights (they changed the name at the last minute), signed on the managerial line with Hal Jovien's Premiere Artists. He'll record a new album for Coral which is being written by Dick Jacobs . . . Columbia grabbed new singer Jean Sampson, a sure bet for the bright lights . . . Arranger-pianist Bob Florence joined the Si Zentner band, which is about to make some Big News on the national music scene.

Johnny Mandel, Andre Previn and Dick Markowitz are all working on jazz-based underscores for TV whodunits to air in the fall . . . Ex-Harry James trumpeter Johnny Audino joined the ABC staff orch. . . . Marty Paich will compose the jazz movie underscore to *Night Light* (from the Douglas Wallop novel) which will star Rory Calhoun and Mel Torme and is set to

begin production next month. Torme will essay the role of "a hung-up drummer" . . . The Chris Barber *Petit Fleur* two-beat band will be one of the attractions at the Monterey Jazz Festival in October . . . Gene Kelly commissioned Hank (Peter Gunn) Mancini to write a *Coffeehouse Ballet* for Pontiac's CBS spectacular. The Gunn music is now nudging the 450,000 sales mark . . . Lennie Niehaus split from the Kenton band to return to the coast.

Arranger-tenorist Bill Holman was badly smashed up in an auto accident last month. 76 stitches in both legs. He's now on the mend . . . The long-established Harry Jones music store and rehearsal hall has been sold to an ad agency. Jones moves to Santa Rosa, Calif., and a new music store venture there . . . The Four Freshmen are signed to appear at the following jazz fests: Newport, July 2; Toronto, July 22; the *Playboy* Chicago maximum effort August 9 . . . New jazz (?) room opening next month on Slauson near Vermont will be tagged *The Golden 'Twenties* . . . Pianist Bobby Hammack, who leads the ABC-TV staff ork, inked an exclusive pact with Capitol. Tippy Morgan will supervise his dates . . . Two old pals were

reunited when Dom Clark joined Orbit Records (subsidiary of Rich Vaughan's Hifirecords) where Dave Axeford is a&r head. Clark will handle singles sales and production.

ADDED NOTES: Anybody interested in forming a co-op jazz club in L.A. utilizing local jazzmen for a permanent operation can contact guiding-spirit Lilian Polen at Normandy 4-6331 evenings . . . That Peggy Lee-Jack Marshall single on *Fever* snagged no less than four NARAS nominations in different categories—best record, best song, best femme vocalist and best arrangement . . . Incidental Intelligence: Gene (Bat Masterson) Barry began his career in showbiz as vocalist with the Teddy Powell ork . . . Sam Trippie's new band debuts on record with a Sheen records single titled *Wail Street* backed with a novelty, *Bam-Bou-Shay* . . . Johnny DeFore is writing all the charts for Rey DeMichel's new Challenge LP—all blues. The 13-piece now has an initial album on same label titled *Cookin' With Rey*.

IN PERSON

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MATT DENNIS, until May 28.
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Jazzville—SONNY ROLLINS, until May 26.

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SAN FRANCISCO

JAZZNOTES—Easy Street folded April 19. Former partner Turk Murphy had already pulled out of the enterprise the month before . . . DJ Pat Henry sponsored a May 8 concert in Oakland featuring the Mastersounds, Sonny Rollins' quartet, and the Horace Silver Quintet . . . The Yerba Buena Music Shop, a jazz landmark for thirteen years, went out of business last month . . . Folksinger Oscar Brand appeared in concert at the Berkeley Little Theatre April 24 . . . John Lewis has been put in command of music for next October's Monterey Jazz Festival . . . The College of Marin held its own jazz festival May 14-16, using college bands from the area . . . Arranger Jack Weeks has written and recorded the score for comedian Lenny Bruce's new pantomime film . . . Blues singer Jesse Fuller has opened a shoe shine stand in Oakland.

IN PERSON

Blackhawk—DIZZY GILLESPIE Quartet, until May 24; MILES DAVIS Sextet, opens May 29.

Hangover—EARL HINES, with Muggsy Spanier, Darnell Howard, Jimmy Archey, Pope Foster, Earl Watkins, indefinitely; JOE SULLIVAN, indefinitely.

On The Levee—KID ORY, indefinitely.

Venetian Room, Hotel Fairmont—JOSEPHINE PREMICE, until May 27; GORDON and SHEILA MacCRAE, May 28-June 10; MARGUERITE PIAZZA, June 11-24.

Jazz Workshop—HORACE SILVER Quintet, until June 7.

The Tropics—BREW MOORE, Sat. and Sun. only, indefinitely.

hungry 1—JONATHAN WINTERS, until May 23; KINGSTON TRIO, opens early June.

Kewpie Doll—RALPH SUTTON, with VINCE CATTOLICA, indefinitely.

The Cellar—LEO WRIGHT, with CHUCK THOMPSON, BILL WIESJAHN, MAX HARTSTEIN, indefinitely.

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BOSTON

Benny Goodman Presents at the Boston Arena May 10, featuring the band, Dakota Staton and the Ahmad Jamal Trio . . . Roy Hamilton, a singer who "pays" his audiences, is passing out cruzeiros (Brazilian currency) to his fans at Blinstrub's in South Boston. He picked up the money during a recent South American tour and spent three nights autographing the bills, valued at approximately 150 to the American dollar. He discovered he faced arrest if he passed out any of the money in Brazil since it is against the law to deface currency. So . . . he still has a few thousand cruzeiros left to distribute to fans . . . A picture study of Erroll Garner's tour through France, Belgium and Holland on display at the newly opened Gaga Gallery in Boston. The photos, taken by Aram Avakian, were seen in part on Garner's "Paris Impressions" album by Columbia Records. Garner, who appeared at Storyville, came to the exhibit which was covered by newspapers and television . . . Composer Leroy Anderson (*Blue Tango, Syncopated Clock*) in Boston for a Harvard University band concert at Symphony Hall, disclosed plans to re-issue his previous releases on stereo.

PHILADELPHIA

Lem Winchester, the vibes-playing policeman, backed Dick Haymes in his recent date at the Red Hill Inn. Winchester's new Argo album, with Ramsey Lewis, has just been released. Another vibesman, Don Elliott, followed Lem into the New Jersey jazz club . . . Singer Gloria Lynn, fresh from the Village Vanguard in New York, was the first attraction at the New House of Jazz. She was backed by the McCoy Tyner Trio, featuring Tommy Monroe on bass and Eddie Campbell on drums . . . Pianist Beryl Booker left the Bert Payne Quartet to become Dinah Washington's accompanist.

Nina Simone, Philadelphia pianist-singer, returned to her home town for a week at the Show Boat. She was followed at Herb Keller's downtown club by Sonny Stitt.

(Classified cont'd.)

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Music News from Coast to Coast

DOWN BEAT

10 Years Ago

On Cover: Benny Goodman and Martha Tilton, demonstrating bebop hop . . . Sid Catlett, ill, leaves Armstrong . . . Ziggy Elman a fixture on the Peggy Lee-Dave Barbour NBC radio show . . . Boyd Raeburn at Chicago's Blue Note: "I'm ahead of the times . . . waiting for people to catch up." . . . Dave Garroway, Chicago dj looking for a sponsor for his TV show . . . Rosemary Clooney, ex-Tony Pastor vocalist, set for first Columbia single . . . John S. Wilson writes: "Lawrence Welk is the most improved mickey outfit of the year." . . . Miles Davis' Capitol singles *Godchild* and *Jeru* get top record review . . . Artie Shaw, with 40 men, opened badly at Bop City, N.Y. . . . Erroll Garner set to cut four sides for Savoy.

25 Years Ago

Johnny Trotter on piano and arranging for Hal Kemp . . . Eddie Duchin held over at Congress Hotel, Chicago . . . *Down Beat* editorial laments high liquor prices—50 cents a shot is too high! . . . George Olsen and Ethel Shutta to Westwood Gardens, Detroit, after closing Hollywood Club, Galveston . . . Clyde McCoy set for the Grove, Houston . . . Ace Brigode finishing successful midwest tour . . . Vincent Lopez will replace Gus Reinhart at Cocoanut Grove, L.A., after leaving Hotel St. Regis, N.Y. . . . Little Jack Little set for summer stand at Ambassador, Atlantic City . . . Don Bestor leaves Jack Benny show to open at Pennsylvania Hotel, N.Y.

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